

A GUIDE TO
THE STUDY OF ENGLISH



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A GUIDE
TO
THE STUDY OF ENGLISH

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PREFACE.

This manual of English Grammar and Composition, under the title of *Hints on the Study of English*, was written by Mr. Rowe and myself in 1874 for use in the Schools and Colleges of India. There it has passed through numerous editions and continues to have a very large circulation; and it has now been thought that an English edition of the book might be found serviceable in this country. It has accordingly, under its new title of *A Guide to the Study of English*, been remodelled throughout, much matter that was unsuited to the requirements of English students having been omitted, and much new matter added. For this remodelling I alone am responsible, owing to the death, in 1909, of my collaborator.

The aim of this work is to teach mainly by examples. As far as possible, every rule or statement is illustrated and explained; and where instances of errors are adduced, the reader (as may be seen in Chapter VII.) is confronted at once with the mistake and its correction. The old adage that "Example is better than precept" is true in the educational, as well as in the moral world.

Parts of the book may seem to be of a somewhat elementary character; but it is surprising into what simple mistakes even educated people fall, who have not made a definite study of grammar and idiom. Indeed, throughout this work, the examples of such mistakes given in the text are very largely drawn from contemporary literature, as are also those to be found in the *General Questions*.

The introduction of so many lists of words and expressions may perhaps demand some explanation. They are inserted

partly to systematise and complete the survey of the subject under which they come ; partly for use as tables of reference ; and partly to form material for class exercises.

The *General Questions* are for the most part modelled on the pattern of those set in English University and other public Examinations.

Much care has been bestowed upon the preparation of the two Indexes, which it is hoped will make the book a useful work of reference.

W. T. W.

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CHAPTER I.

THE STRUCTURE, ANALYSIS, AND CONVERSION OF SENTENCES.

THE STRUCTURE OF SENTENCES.

SUBJECT AND PREDICATE.

1. **A Sentence** is a combination of words by which we say something about a person or thing:—

Fire burns. A good boy learns his lessons well.

Hence every sentence must contain two essential parts:—

(1) The word (or words) denoting the person or thing that we say something about, namely, *fire*; *a good boy*.

(2) The word (or words) denoting what we say about the person or thing, namely, *burns*; *learns his lessons well*.

Definition.—The word (or words) denoting the person or thing that we say something about is called the **Subject** of the sentence.

Definition.—The word (or words) denoting what we say about the Subject is called the **Predicate** of the sentence.

2. **Subject.**—In order to say something about a person or thing we must use a name for that person or thing, and as all names are nouns (110), we must use a noun; so that—

The Subject of a Sentence is always a Noun, or some word or words equivalent to a Noun.

3. **Predicate.**—In order to say anything we must use a word that says or states, and as all words that state are verbs (197), we must use a verb; so that—

The Predicate of a sentence is always a Verb, either alone or in combination with other words.

4. What we say of a person or thing may be—

- (a) an Assertion: 'The sun shines'; 'How fast he runs!'
- (b) a Question: 'Who goes there?'
- (c) a Command: 'Stand (you) still.'
- (d) a Supposition: 'Were he rich, he would pay.'
- (e) a Wish: 'Long live the king!'

In sentences (a) and (b) the verbs *shines*, *runs*, and *goes* are in the Indicative mood; in (c) the verb *stand* is in the Imperative mood; in (d) and (e) the verbs *were* and *live* are in the Subjunctive mood (214, 217). All these verbs show their connexion with the subject of the sentence by agreeing with it in Number and Person: the verb of a Predicate is thus always *limited* to a particular number and person, so that it must be a **Finite** (=limited) Verb. The parts of a verb that are not so limited, and are therefore not Finite, are the Infinitive mood, the Participles, and the Verbal Noun or Gerund.

PHRASE AND CLAUSE.

5. Phrase.—In the sentences—

I saw a man *with a stick*
 I saw a man *carrying a stick*

the words 'with a stick' and 'carrying a stick' are parts of the sentences in which they occur, but contain no Finite verb.

Definition.—A combination of words, forming part of a sentence, but not containing a Finite verb, is called a *Phrase*.

6. A Phrase may represent—

- (1) A Noun: *What to do* is the difficulty (Noun phrase).
- (2) An Adjective: The man *in the moon* is a fable (Adjectival phrase).
- (3) An Adverb: *Nothing preventing*, I will come (Adverbial phrase).

Phrases are sometimes named from their *form* instead of from their function. Thus (1) is called an Infinitive phrase; (2) a Prepositional phrase; and (3) a Participial phrase.

NOTE.—As with verbs (205), prepositional combinations like *according to*, *in spite of*, may be called group-prepositions. Similarly *as soon as*, *forasmuch as* are group-conjunctions.

7. Clause.—In the sentence—

I saw a man *who carried a stick*

the words 'who carried a stick' contain a Finite verb, but *form part* of the complete sentence 'I saw a man who carried a stick.'

Definition.—A combination of words containing a Finite verb, but forming part of a sentence, is called a *Clause*.

SUBJECT AND OBJECT.

8. The following sentences show the different kinds of Subjects and Objects [128, (1), (2)]:

- (1) Noun : *Cats like milk.*
- (2) Pronoun : *We met them.*
- (3) Adjective (used as Noun) : *The rich helped the poor.*
- (4) Participle (used as Noun) : *The wounded exceeded the dead.*
- (5) Infinitive (used as Noun) : *To persevere means to succeed.*
- (6) Verbal Noun : *Working induces sleeping.*
- (7) Noun phrase : *What to do precedes how to do it.*
- (8) Noun clause : *That he returned implies that he went.*

COMPLEMENT.

9. In the sentence, 'Birds fly,' the Predicate is the verb *fly*, which makes a complete sense. And in the sentence, 'John struck the dog,' the Predicate consists of the verb *struck* and its object *the dog*, which together make a complete sense.

But in the sentence, 'He took the man prisoner,' the Predicate consists not merely of the verb *took* and its object *the man*, but also of the word *prisoner*, which must be added to complete or *fill up* (Lat. *complere*) the sense.

Definition.—A word or words added to a verb to complete its sense is called the *Complement* of the verb, and the verb is called a Verb of Incomplete Predication.

When the verb that requires a complement is intransitive or passive, the complement must relate to the subject, and is called the *Subjective Complement*:

His arm became *stiff*. He was elected *chairman*.

When the verb that requires a complement is transitive and active, the complement relates to the object, and is called the *Objective Complement*:

Cold made his arm *stiff*. They elected him *chairman*.

NOTE.—For the comparatively few instances in which *intransitive verbs* have an *objective* complement, see 206.

10. The Complement of the verb may be

- | | |
|------------------|---|
| (1) Adjective : | { We are <i>ready</i> (<i>Subjective</i>)
{ Let me alone (<i>Objective</i>) |
| (2) Participle : | { The noise became <i>alarming</i> (<i>Subj.</i>)
{ I struck him <i>dead</i> (<i>Obj.</i>) |
| (3) Noun : | { Cæsar was made <i>commander</i> (<i>Subj.</i>)
{ He called me a <i>traitor</i> (<i>Obj.</i>) |

- (4) Possessive : {The book is *John's*, not *mine* (*Subj.*)
 {He made my cause *his own* (*Obj.*)
- (5) Infinitive : {The water seems *to boil* (*Subj.*)
 {I heard him *say* it (*Obj.*)
- (6) Adverb : {He returned *home* (*Subj.*)
 {The coachman drove him *home* (*Obj.*)
- (7) Preposition with object : {The slaves were set *at liberty* (*Subj.*)
 {The general kept his troops *in reserve* (*Obj.*)
- (8) Noun clause : {The report is *that he has fled* (*Subj.*)
 {We make ourselves *what we are* (*Obj.*)
- (9) Adverb clause : {The pen is *where it was* (*Subj.*)
 {We found him *where we had left him* (*Obj.*)

NOTE.—Sometimes the term 'Completion of the Verb' is used to denote the Object or the Complement or both together; but the term is unnecessary. In 'I can swim' *swim* may be taken as either the Object or the Complement of *can*. For *may, do, shall, will*, as (1) Principal Verbs, (2) Auxiliary Verbs, see 246 note, 249, 319.

ADJUNCTS.

11. Adjuncts of Subject and Object.—In the sentence—

Good men do kind actions

the Subject or Nominative *men* has the adjective *good* attached or *adjoined* (Lat. *adjunctus*) to it to add to its meaning; and similarly the Object *actions* has the adjective *kind* attached to it.

Definition.—Adjectives, and words, phrases, or clauses equivalent to adjectives, when attached to a Subject or an Object, are called its *Adjuncts*.

12. The following sentences show the different kinds of Adjuncts of the Subject:—

- (1) Adjective : *Rainy* weather is expected.
- (2) Noun (used as Adjective) : The *garden* paths are damp.
- (3) Participle : *Flying* clouds are seen.
- (4) Noun in Apposition : Jones, *the bookseller*, has come.
- (5) Noun in Possessive case : *Horses'* ears are pointed.
- (6) Possessive pronoun : *His* books are here.
- (7) Demonstrative pronoun : *Those* pens seem new.
- (8) Interrogative pronoun : *Which* desk is yours?
- (9) Preposition with object (Adjectival phrase) : A walk *in the evening* is pleasant.
- (10) Gerundial Infinitive : A house *to let* stands there.
- (11) Noun clause : The fact *that he came* is clear.
- (12) Adjective clause : Students *that work hard* succeed.

The Object may have the same kinds of Adjuncts as the Subject.

13. **Adjuncts of Verb.**—In the sentence—

Tigers roar loudly

the verb *roar* has the adverb *loudly* attached to it to add to its meaning.

Definition.—Adverbs, and words, phrases, or clauses equivalent to adverbs, when attached to a Verb, are called its *Adjuncts*.

NOTE.—Sometimes the Adjunct belongs to the Complement of the Verb, as: 'He seems to walk lame,' where *lame* is Adjunct to the Complement *to walk*.

14. The following sentences show the different kinds of Adjuncts of the Verb:—

- (1) Adverb: *When* did he come?
- (2) Adjective (used as Adverb): He died *happy*.
- (3) Noun (used as Adverb): He died *a martyr*.
- (4) Participle (used as Adverb): He departed *weeping*.
- (5) Preposition with object (used as Adverb): We arrived *in time*.
- (6) Adverbial Objective: They walk *morning and evening*.
- (7) Absolute phrase: *The general being wounded*, the army was routed.
- (8) Gerundial Infinitive: I have come *to stay*.
- (9) Adverb clause: He went away *when all was over*.

NOTE.—Sometimes the term *Enlargement* of the Subject or of the Object is used to denote their Adjuncts, and the term *Extension* of the Verb is used to denote its Adjuncts; but, since both these terms mean the same thing, it is better to use the one word *Adjunct*.

15. **Complement and Adjunct.**—It is sometimes difficult at first sight to distinguish a Complement from an Adjunct. Thus, in the sentence, 'John grows tall,' it is clear that *tall* goes with *grows*, and so is its complement; but in 'John died rich,' it is clear that *rich* does not go with *died* but with *John*, and so is not a complement, but an adjunct of *died*. Again, in 'The dog is of good breed,' *of good breed* goes with *is*, and so is its complement; but in 'The dog is in his kennel,' *in his kennel* goes with *dog*, and so is an adjunct of *is*. Thus *tall* and *of good breed* above are Adjectival; whereas *rich* and *in his kennel* are Adverbial.

THE SIMPLE SENTENCE.

16. In the sentence—

The man *carrying* a stick *taught* the bear *to dance* by *tapping* its hind paws
there are four verbs, but there is only one Finite verb, *taught*, and the sentence is therefore Simple.

Definition.—A sentence containing only one Finite verb is called a *Simple sentence*.

THE COMPLEX SENTENCE.

17. In the sentence—

He came when I called

we have two Finite verbs *came* and *called*. The sentence is not, therefore, a Simple sentence. It consists of two clauses, *he came* and *when I called*, of which the former is independent and is called the *Principal* (or *Main*) clause, and the latter is dependent and is called a *Subordinate* clause.

Definition.—A sentence containing, in addition to a *Principal* clause, one or more *Subordinate* clauses, is called a *Complex* sentence.

NOTE.—In such a sentence as ‘The mistake was that they were admitted’ the *Subordinate* clause ‘that they were admitted’ forms part of the *Principal* clause, which in this case is the whole sentence.

THE COMPOUND SENTENCE.

18. If the two independent sentences—

He came. I went.

are joined together by the Co-ordinative Conjunction *and*, we get one sentence—

He came and I went.

The two original sentences have now become clauses, each forming a part of a complete sentence. Both clauses remain independent, neither being subordinate to the other.

Definition.—A sentence composed of two or more independent clauses, joined together by Co-ordinative conjunctions, is called a *Compound* Sentence, and the clauses are called *Co-ordinate* Clauses.

19. Co-ordinate clauses in a Compound sentence may themselves be Complex;—

I know what you want, and I will get it if I can.

Here the two Co-ordinate clauses contain the *Subordinate* clauses *what you want* (Noun clause) and *if I can* (Adverb clause), and the sentence must be classified as Complex.¹

20. The different Co-ordinate clauses of a Compound sentence.

¹ Sometimes called a *Compound-complex* sentence.

sometimes have parts in common. Such parts are often expressed in only one of the Co-ordinate clauses :—

They came and (they) saw him (*same Subject*).

John was in England and his father (was) in India (*same Verb*).

Exercise gives health and (exercise gives) strength (*same Subject and Verb*).

He was nominated (chairman) and (was) elected chairman (*same Complement and Verb*).

John gave his brother (a box of toys), and Charles (gave) his sister a box of toys (*same Object and Verb*).

SUBORDINATE CLAUSES.

21. There are three kinds of Subordinate clauses :—I. The Noun Clause; II. The Adjective Clause; III. The Adverb Clause.

I. The Noun Clause.

22. The Noun Clause is equivalent to a noun, and may therefore be—

(1) Subject to a verb : *That he said so* is certain.

(2) Object to a verb : he asked *if he might go*.

(3) Object to a preposition : There is no truth in *what he told you*.

(4) Complement to a verb : The fact is *that I am tired out*.

(5) In apposition to a noun : The thought *that he would come* cheered us.

NOTE.—Sentence (1) might be expressed ‘It is certain that he said so,’ where *it* is the provisional subject, introducing the real subject ‘that he said so.’ See 376, (a). This *it* may be left out in analysis. Sometimes *that* is omitted : as, ‘It is certain (that) he said so.’

II. The Adjective Clause.

23. The Adjective Clause is equivalent to an adjective, and always stands as attribute to some noun or pronoun in the sentence :—

The tale *that he told* is amusing.

This is the place *where the roses grow*.

His manners are not such (manners) *as I admire*.

There are some diseases *for which there is no remedy*.

24. Observe the difference between the two sentences—

(a) I gave the book to the boy who (=that) had lost it.

(b) I gave the book to the boy, who (=and he) put it in his pocket.

In (a) ‘who had lost it’ is a Subordinate Adjective clause, qualifying *boy*, and the sentence is *Complex*; in (b) ‘I gave the book to the boy’ and ‘who put it in his pocket’ are Co-ordinate clauses, and the sentence is *Compound* (176).

25. Observe again the difference between the two sentences—

- (a) I know the house where he lives.
- (b) I know where he lives.

In (a) 'where he lives' is an *Adjective* clause, qualifying *house*; in (b) 'where he lives' is a *Noun* clause, object of *know*. See 257.

III. The Adverb Clause.

26. The Adverb Clause is equivalent to an adverb, and may modify—(1) a verb, (2) an adjective, (3) an adverb, in a sentence:—

- (1) He departed *when you arrived*.
- (2) This is true *unless I am mistaken*.
- (3) He worked so diligently *that he won the prize*.

27. The Adverb clause may express—

- (a) Cause: I like him *because he is kind*.
- (b) Manner: He behaved *as I expected*.
- (c) Effect or purpose: He went there *that he might see you*.
- (d) Condition: *If you did so*, you were wrong.
- (e) Degree: He is richer *than I am*.
- (f) Time: He started *before I did*.
- (g) Place: You must go *where you are sent*.

28. It should be observed that we cannot determine the character of a clause merely by noticing what word introduces it. Thus the word *when* may introduce (1) a Noun clause, (2) an Adjective clause, (3) an Adverb clause:—

- (1) I know *when he came* (Noun clause, object of verb *know*).
- (2) I know the hour *when he came* (Adject. clause, qualifying noun *hour*).
- (3) I departed *when he came* (Adverb clause, modifying verb *departed*).

29. Observe the difference between the two sentences—

- (a) I admire a king who (= *that*) treats his subjects kindly.
- (b) I admire this king, who (= *since he*) treats his subjects so kindly.

In (a) 'who treats his subjects kindly' is an *Adjective* clause, qualifying *king*; in (b) 'who treats his subjects so kindly' is an *Adverb* clause, modifying *admire* (176).

THE ANALYSIS OF SENTENCES.

30. *Definition*.—To analyse a sentence is to break it up into the parts of which it is composed, and to show the relation of these parts to one another.

31. **Rules.**—Thus, in analysing a sentence—

- (1) Say whether the sentence is Simple, Complex, or Compound.
- (2) Divide the sentence into two parts under the headings of Subject and Predicate.¹
- (3) Under the heading of Subject set down the Nominative² (or its equivalent) and its Adjunct.
- (4) Under the heading of Predicate set down the Verb,³ its Object (adding whether it is Direct, Indirect, or Retained), and its Complement, together with the Adjuncts of the Verb (or the Complement) and of the Object.
- (5) If the sentence is Complex, mark each Subordinate clause (a), (b), (c), etc., and say what kind of clause it is and its function; and analyse each clause separately.
- (6) If the sentence is Compound, separate the Co-ordinate clauses from one another, marking them A, B, C, etc., and analyse each clause as a separate sentence.
- (7) Words that are understood or omitted must be supplied (see 32):—

The book (that) he wanted is here.
 Either he (must go) or I must go.
 He likes you better than (he likes) me.
 Though (he is) poor, he is honest.
 Do not throw good money after bad (money).
 (Rise you) Up, Guards, and (go you) at them!
 They do it to obtain a corruptible crown; but we (do it to obtain) an incorruptible (crown).—*Bible*.

(8) Conjunctions, interjections, and nouns in the vocative case need not be entered in the analysis.

NOTE.—In analysing contracted Compound sentences there is occasionally some difficulty in supplying the part omitted. When the Co-ordinative conjunctions joining the clauses are *neither . . . nor*, they must be changed in the analysis to *not . . . not*. Thus the contracted Compound sentence 'This is neither too long nor too short' must be expanded in Analysis into the two sentences 'This is not too long'—'This is not too short,' which must be analysed separately. The sentence 'Whether we go or stay, it is all the same' is equivalent to 'It is all the same, whether we go'—'It is all the same, whether we stay.'

¹ Many English Grammars, in analysing, follow the illogical method of detaching the Object from the Predicate and making the latter stand for the Verb. As has been shown on p. 1, the Object is and must be part of the Predicate.

² Sometimes called the *bare Subject*.

³ Sometimes called the *bare Predicate*.

ELLIPTICAL SENTENCES.

32. The following sentences or clauses are elliptical—that is, they require that some additional word or words, omitted for the sake of conciseness, should be supplied to make the construction formally complete.

1. Sink or swim, I will make the attempt = *Whether I sink or whether I swim, I will etc.*

2. Thank you = *I thank you.* Well done = *It is well done.*

3. No sooner said than done = *It is no sooner said than it is done.*

4. What a beautiful night = *What a beautiful night it is!*

5. Good morning = *I wish you good morning.*

6. Is this enough?—No, it is not = *Is this enough?—No, it is not enough.*

7. Shall you go?—Yes, I will = *Shall you go? Yes, I will go.*

8. Who saw him die? I, said the fly = *Who saw him die? I saw him die, said the fly.*

9. He recovered, owing to¹ his strong constitution = *He recovered, owing his recovery to his strong constitution.*

10. I am safe, thanks to¹ you = *I am safe, thanks being due to you.*

11. After dining at the Joneses', I met him at my tailor's = *After dining at the Joneses' house, I met him at my tailor's shop.*

12. I did it, no matter how = *I did it, it being no matter how I did it.*

13. Come at once, please = *Come at once, if you please (but 'Please to come at once' = may it please you to come at once).*

14. Briefly, he has lost his post = *To put the matter briefly, he has lost his post.*

15. The moment I saw it, I fired = *At the moment at which I saw it, I fired.*

16. So much for his debts? now for his assets = *So much has been said (or done) for (i.e. in regard to) his debts; now something must be said (or done) for his assets.*

17. To let well alone = *To let that which is well alone.*

18. The weather is as hot as hot can be = *The weather is as hot as it can be hot.*

19. This coin will pass current here = *This coin will pass as being current here.*

20. He laid about him with a stick = *He laid blows about him with a stick.*

21. To see fair play (and To see fair) = *To see that play is fair.*

22. He is ill, and no wonder, since etc. = *He is ill, and there is no (cause for) wonder, since etc.*

23. No wonder you are ill = *There is no (cause for) wonder that you are ill.*

24. You may take it and welcome = *You may take it and be welcome to it.*

25. One more goodbye, and we must part = *One more goodbye must be said, and (then) we must part.*

¹ Or, *owing to* and *thanks to* may be regarded as prepositional phrases equivalent to 'because of.' Cf. 276.

26. One more effort, and you will succeed=One more effort *must be made* and (then) you will succeed.

27. He was so kind as to ask me to dinner=He was so kind as *one would be kind* to ask me to dinner.

28. I am not so foolish as to believe that=I am not so foolish as *I should be foolish* to believe that.

29. He acted as if he were mad=He acted as *he would act* if he were mad.

30. He acted as though he were mad=He acted as *he would not act* though he were mad (*i.e.* he acted worse than a madman).

31. He acted as though he were the father of his country=He acted as *he would not act* though he were the father of his country (*i.e.* he acted better than the father of his country).

32. He regarded me as his enemy=He regarded me as *he would regard* his enemy.

33. Come as soon as possible=Come as soon as *is* (or *may be*) possible.

34. I worked hard, so as to get home early=I worked hard, so (*i.e.* in such a way) as *I should work* to get home early.

35. This method has been tried and found wanting=This method has been tried and found *to be* wanting.

36. He thought fit (or proper) to refuse my offer=He thought *it to be* fit to refuse my offer.

37. To be up and doing=To be *standing* up and doing work.

38. Time out of mind I have told you this=At time *now* out of mind (*i.e.* at times too numerous to remember) I have told you this.

39. I can make no use whatever of this=I can make no use, whatever *it may be*, of this.

40. A Douglas thou, and shun to wreathe the victor's brow?=Art thou a Douglas, and (yet) *dost thou* shun etc.?

41. I make bold to differ from you=I make *myself* bold enough (*i.e.* I venture) to differ from you. So, 'To make *oneself* free with,' 'To make (oneself) merry.'

42. I shall return in an hour, if not sooner=I shall return in an hour, if *I do not return* sooner.

43. He more than smiled, he laughed outright=He *did something* more than smile, he laughed outright.

44. Not but he acted for the best=*I do not say* but that he acted for the best.

45. He gave me of his best=He gave me *some* of his best things.

46. My health has not been of the best=My health has not been *one* of the best *healths*.

33. Examples of Analysis of Simple Sentences.

He must take strong medicine regularly.

The judge ordered the thief to be punished.

How did he lose the book?

Good children always give their parents little trouble.

Do not be idle all day.

He was granted help in his work.

Why do you make me laugh?

TABLE I.

SUBJECT.		PREDICATE.				
NOMINATIVE OR EQUIVALENT.	ADJUNCTS OF NOMINATIVE.	VERB.	OBJECT.	COMPLEMENT OF VERB.	ADJUNCTS OF VERB OR COMPLEMENT.	ADJUNCTS OF OBJECT.
He		must	medicine	take	regularly	strong
judge	The	ordered	thief	to be punished		the
he		did	book	lose	How	the
children	Good	give	(1) trouble (2) parents (Indirect)		always	(1) little (2) their
(you)		Do		be idle	(1) not (2) all day	' '
He		was grunted	help (Retained)			in his work
you		do	me	make laugh	Why	'

34. Examples of Analysis of Complex Sentences. [See Table II, p. 17.]

How it was done was the thing that puzzled all present.

The hope that I shall see my father makes me glad, whatever happens.

Since we are so few, very much depends upon who is chosen as our leader.

The friend I met yesterday has gone home.

35. Examples of Analysis of mixed Compound and Complex Sentences. [See *Table III*, p. 18.]

As the day dawned, the Spaniards saw the fatal error which they had committed in leaving this bulwark so feebly defended, and from two villages which stood close to the dike the troops now rushed in considerable force to recover what they had lost.

The Governor pitied the young man's chagrin, seemed even to approve his enthusiasm, but reminded him that it was the business of an officer to fight, of a general to conquer.

THE CONVERSION OF SENTENCES.

METHOD.

36. We have seen that the difference between a Simple and a Complex sentence is that the former contains only one Finite verb, while the latter contains a Subordinate clause or clauses with Finite verbs of their own. In order to convert a Simple into a Complex sentence without materially altering the sense, it is necessary to turn some word or phrase in it into a Subordinate clause giving the same meaning as the word or phrase; while, in order to convert a Complex into a Simple sentence, the reverse process is necessary, and Subordinate clauses in the Complex sentence must be turned into words or phrases.

37. Many words or phrases can be turned into Subordinate clauses without involving any alteration in other parts of the sentence. Thus most adjectives can be readily replaced by Adjective clauses, without affecting the rest of the sentence. For instance, the Simple sentence, '*Diligent* students win prizes,' is converted at once into a Complex sentence by merely turning the adjective 'diligent' into the Adjective clause, 'who are diligent,' and we get the Complex sentence, 'Students *who are diligent* win prizes.'

38. But in many sentences the substitution of a clause for a word or phrase involves the alteration of the principal verb of the sentence and sometimes necessitates the recasting of the

14 STRUCTURE, ANALYSIS, ETC. OF SENTENCES.

whole sentence. The following sentences are examples of such alterations:—

- Simple* : Never tell an untruth.
Complex : Never say what is not true.
- Simple* : He was refused admittance.
Complex : He was told that he could not be admitted.
- Simple* : I will prevent his coming here.
Complex : I will see that he does not come here.
- Simple* : I took the man for a spy.
Complex : I thought that the man was a spy.
- Simple* : He seems to have been present.
Complex : It seems that he was present.
- Simple* : He soon forgot his loss.
Complex : He soon forgot the loss that he had sustained.
- Simple* : Diligence makes a man successful.
Complex : If a man is diligent, he will be successful.
- Simple* : It is too hot for us to go out.
Complex : It is so hot that we cannot go out.
- Simple* : He was kind enough to comply.
Complex : He was so kind that he complied.
- Simple* : Your savings should be in proportion to your earnings.
Complex : The more you earn, the more you should save.

SINGLE WORDS FOR GROUPS OF WORDS.

39. Similarly, groups of words may be replaced by single words conveying the same meaning (a useful exercise). Compare the following pairs of sentences:—

- (a) The reports were *the same in every respect*.
 The reports were *identical*.
- (b) He *put too great a strain upon* his strength.
 He *overtaxed* his strength.
- (c) The arrangement is only *for the time being*.
 The arrangement is only *temporary*.
- (d) A sense of right and wrong is *to be found everywhere*.
 A sense of right and wrong is *universal*.
- (e) The effect of the oration was *not to be described*.
 The effect of the oration was *indescribable*.
- (f) A fossil possesses no value *in itself*.
 A fossil possesses no *intrinsic* value.
- (g) The battle was *without definite result*.
 The battle was *indecisive*.
- (h) Organic substances are sometimes found *turned into stone*.
 Organic substances are sometimes found *petrified*.

THE COMBINATION OF SENTENCES.

40. Several separate Simple sentences may be combined into one Simple sentence without materially altering the sense, by retaining one of the original sentences unaltered and converting the others into words or phrases attached as Adjuncts to some part (Subject, Verb, or Object) of the sentence retained. The sentence retained should be the one which states the most important fact. Thus the separate Simple sentences—

(a) I left the place. I took the boy with me. The reason of my going was the unhealthiness of the neighbourhood. I was glad to go. We left in the afternoon.

may be combined into one Simple sentence, thus:—

(b) The neighbourhood being unhealthy, I gladly left the place in the afternoon, taking the boy with me.

So with the following:—

(a) The victors were spent with heat. They were spent with fatigue. They were on the hill-top. They watched the lines of fugitives. The fugitives were winding across the valley. They were mounting the opposite hill.

(b) Spent with heat and fatigue, the victors on the hill-top watched the lines of fugitives winding across the valley and mounting the opposite hill.

41. Several separate Simple sentences may be combined into one Complex sentence, without materially altering the sense, by retaining one of the original sentences unaltered as a Principal clause and converting the others into Subordinate clauses attached as Adjuncts to some part of the sentence retained. It is often sufficient if only one or two of the original sentences are turned into Subordinate clauses and the others into words or phrases. Thus the separate Simple sentences—

(a) The Examinations will commence next week. They will be held in the Senate House. That is the most convenient place. They have always been held there. No other building would contain all the candidates. They number several hundreds. Each requires a desk to himself.

may be combined into a single Complex sentence thus:—

(b) The Examinations will commence next week in the Senate House, the most convenient place, where they have always been held, no other building being able to contain all the candidates, who number several hundreds, each requiring a desk to himself.

So with the following:—

(a) We descended to the water's edge. We walked some distance along the beach. We did not observe anything very remarkable. The network of dikes of basalt was very remarkable. They shot in every direction through the conglomerate. The cliff was composed of this.

(b) On descending to the water's edge, we walked some distance along the beach without observing anything very remarkable, unless it were the network of dikes of basalt which shot in every direction through the conglomerate of which the cliff was composed.

TABLE II.

SENTENCE OR CLAUSE.	KIND OF SENTENCE OR CLAUSE.	SUBJECT.		PREDICATE.				
		NOMINATIVE OR EQUIVALENT	ADJUNCTS OF NOMINATIVE.	VERB.	OBJECT.	COMPLEMENT OF VERB.	ADJUNCTS OF VERB OR COMPLEMENT	ADJUNCTS OF OBJECT.
How it was ... all present	Principal	How it was done (a)		was		the thing that puzzled all present (b)		,
(a) How it was done	Noun clause	it		was done			How	,
(b) that puzzled all present	Adj. clause to 'thing'	that		puzzled	all			present
The hope ... happens	Principal	hope	(1) The (2) that I shall see my father (a)	makes	me	glad	whatever happens (b)	
(a) that I shall see my father	Noun clause	I		shall see	father	,		my
(b) whatever happens	Adverb clause	whatever		happens				
Since we ... leader	Principal	much	very	depends		upon ... leader (b)	since ... few (a)	
(a) Since we are so few	Adverb clause	we		are		so few		
(b) who is chosen ... leader	Noun clause, object, to 'upon'	who		is chosen		as our leader		
The friend ... gone home	Principal	friend	(1) The (2) that I met yester- day (a)	has gone		home		
(a) that I met yesterday	Adj. clause to 'friend'	I		met	that		yesterday	

TABLE III.

SENTENCE OR CLAUSE		KIND OF SENTENCE OR CLAUSE	SUBJECT.		PREDICATE.				
			NOMINATIVE OR EQUIVALENT	ADJUNCTS OF NOM.	VERB.	OBJECT.	COMPLEMENT OF VERB.	ADJUNCTS OF VERB OR COMPLEMENT.	ADJUNCTS OF OBJECT.
A. As the day ... defended	Principal, co-ordinate with B	Spaniards	the	saw	error		As the day dawned (a)	(1) the (2) fatal (3) which they had de-fended (b)	
(a) As the day dawned	Adverb clause, modifying 'saw'	day	the	dawned					
(b) which they had ... defended	Adj. clause to 'error'	they		had com-mitted	which		in leaving ... de-fended		
B. and from two villages ... what they had lost	Principal, co-ordinate with A	troops	the	rushed			(1) from two villages (2) now (3) in con-sider-able force (4) to recover what they had lost (b)		
(a) which stood close to the dike	Adj. clause to 'villages'	which		stood			close to the dike		
(b) what they had lost	Noun clause, object of 'recover'	they		had lost	what				
A. The Governor pitied ... chagrin	Principal, co-ord. with B and C	Governor	the	pitied	chagrin			the young man's	
B. (the Governor) seemed even ... en-thusiasm	Principal, co-ord. with A and C	(Governor)	(the)	seemed	enthusiasm	to approve	even	his	
C. but (the Governor) reminded him that ... conquer	Principal, co-ord. with A and B	(Governor)	(the)	reminded	(1) that it was ... fight (a), ... con-quer (b) (Direct) (2) him (Indirect)				
(a) that it was ... fight	Noun clause	to fight		was		the business of an officer			
(b) (that it was) ... con-quer	Noun clause	to conquer		(was)		(the business) of a general			

CHAPTER II.

THE FORMATION AND SIGNIFICANCE OF WORDS.

THE FORMATION OF WORDS.

42. Two Classes.—As regards their formation, words are divided into two classes:—

(1) *Simple* (or *Primary*) words, which are words that cannot be reduced to simpler elements:—*boy, good, he, sing, now, in, and.*

(2) *Derivative* (or *Secondary*) words, which are words that can be reduced to simpler elements. They are of three kinds:—

- (a) *Primary Derivatives*, formed from simple words by some internal change, as *strive* from *strife*, *raise* from *rise*.
- (b) *Secondary Derivatives*, formed by the addition of prefixes and suffixes, as *un-kind*, *kind-ness*, *un-kind-ly*.
- (c) *Compounds*, formed by joining two or more words together, as *lamp-oil*, *mid-ship-man*.

43. Roots and Stems.—The *Root* is the rudimentary form of a word, and the *Stem* is the changed form assumed by the root when a suffix is added to it. Thus in the word *loved* the root is *lov*, the stem is *love*, and *-d* is the suffix of the past tense.

44. Prefixes and Suffixes come from three sources:—

(1) *Latin*, either directly or through the French or some other Romanic language.

(2) *Greek*, either directly or through the French and the Latin.

(3) *Teutonic* or Old English.

45. LATIN PREFIXES.

Ab-	} <i>from</i>	ab-use	Equi-	<i>equality</i>	equi-valent
a-		a-vert	Ex-	} <i>out of, out</i>	ex-pel
abs-		abs-tain	ef-		ef-fect
Ad-	} <i>to, at</i>	ad-here	e-		e-normous
ac-		ac-cent	Extra-	<i>beyond</i>	extra-vagant
af-		af-fect	In-	} <i>in, into, on, against</i>	in-vade
ag-		ag-gravate	il-		il-lusion
al-		al-lege	im-		im-merse
am-		am-munition	ir-		ir-ruption
an-		an-nul	en-(F.) ¹		en-title
ap-		ap-prove	em-(F.)		em-brace
ar-		ar-rogance	In-	} <i>not</i>	in-decent
as-		as-sent	il-		il-legal
at-		at-tempt	im-		im-mense
a-		a-spect	ir-		ir-rational
Ambi-	} <i>around</i>	ambi-dextrous	i-		i-gnominy
amb-		amb-ition	Inter-	} <i>between</i>	inter-course
am-		am-putate	intel-		intel-lect
Ante-	} <i>before</i>	ante-date	enter-(F.)		enter-prise
anti-		anti-cipate	Intra-	} <i>within</i>	intra-mural
ant-		ant-ique	Intr-		intr-insic
an-(F.)		an-cestor	Intro-	<i>into</i>	intro-duce
Bene-	<i>well</i>	bene-diction	Juxta-	<i>close by</i>	juxta-position
Bis-(F.)	} <i>twice, two</i>	bis-cuit	Male-	} <i>ill</i>	male-factor
bi-		bi-ped	mali-		mali-gnant
bin-		bin-ocular	mal-(F.)		mal-content
Circum-	} <i>around</i>	circum-stance	Mis-(F.)	<i>ill</i>	mis-chief
circu-		circu-it	Ne-	} <i>not</i>	ne-farious
Con-(F.)	} <i>with</i>	con-trive	Neg-		neg-lect
col-		col-lege	Non-		non-sense
com-		com-pact	Ob-	} <i>in front of, against</i>	ob-verse
cor-		cor-rode	oc-		oc-casion
co-		co-heir	of-		of-fend
coun-		coun-cil	op-		op-pose
Contra-	} <i>against</i>	contra-diet	os-		os-tentation
Contro-		contro-vert	o-		o-mit
counter-(F.)		counter-poise	Omni-	<i>all</i>	omni-scient
De-	} <i>down away</i>	de-throne	Pen-	<i>almost</i>	pen-insula
di-		di-stil	Per-	} <i>through, tho- roughly</i>	per-fect
Demi-	<i>half</i>	demi-god * ²	pel-		pel-lucid
Dis-	} <i>apart, away</i>	dis-cord	par-(F.)		par-don
dif-		dif-fer			
di-		di-vorce			
des-(F.)		des-ert			
de-(F.)		de-ty			

¹ To be carefully distinguished from the Greek prefix of the same form.² Throughout these tables, words that are Hybrids (87) have an asterisk (*) placed after them.

Post-	<i>after</i>	post-script	Sub-		sub-ject
Pre-	<i>before</i>	pre-caution	suc-		suc-ceed
Preter-	<i>past</i>	preter-natural	suf-		suf-fer
Pro-		pro-mise	sug-	<i>under,</i>	sug-gest
prod-		prod-igal	sup-	<i>up from</i>	sup-port
por-		por-tent	sur-	<i>under</i>	sur-reptitious
pol-		pol-lute	sus-		sus-pend
pur- (F.)		pur-pose	su-		su-spect
	<i>for,</i>		Subter-	<i>beneath</i>	subter-fuge
	<i>forward</i>		Super-		super-ficial
			sur- (F.)	<i>over</i>	sur-pass
Quadru-		quadru-ped	Supra-	<i>above</i>	supra-mun-
quadri-	<i>fourfold,</i>	quadri-lateral			dane
quadr-	<i>four</i>	quadr-ennial	Trans-		trans-it
Re-	<i>back,</i>	re-fund	tran-		tran-scend
red-	<i>again</i>	red-eem	tra-	<i>across</i>	tra-verse
			tres- (F.)		tres-pass
Retro-	<i>back-</i>	retro-grade	Tri-		tri-angle
rear- (F.)	<i>wards</i>	rear-guard	tre-	<i>three</i>	tre-ble
Se-		se-cede	Ultra-	<i>beyond,</i>	ultra-montan
sed-	<i>apart</i>	sed-ition		<i>excess</i>	ultra-radical
Semi-	<i>half</i>	semi-colon	Un-		un-animous
Sine-	<i>without</i>	sine-cure	uni-	<i>one</i>	uni-form
			Vice-		vice-roy
			vis- (F.)	<i>instead</i>	vis-count
				<i>of</i>	

NOTE.—In the above list prefixes marked (F.) come from the Latin through the French: thus **An-**: *anti-cipate* is derived directly from the Latin *anti-cipare*, but *an-cestor* is derived from the Latin through the French *an-cêtre*, thus: *ancêtre*, *ancestor*, *ant'cessor*, L. *an'cessor*. **Pur-** (as in *pur-chase*, *pur-loin*, *pur-sue*) represents F. *pour*, formerly *por* by metathesis from L. *pro*. **Rear-** is the O. F. *rière*, Prov. *reire*, L. *retro*. **Sur-** is contracted, through *sup'r*, from L. *super*; and **tres-**, through *tras-*, from L. *trans*.

Mainly through this French influence, the Latin prefixes are disguised in the following words:—**Bi-**: *ba-lance*. **Con-**: *co-st*, *cou-ch*, *co-unt* (verb and title), *co-venant*, *co-ver*, *cur-ry* (verb), *cu-stom*. **Dis-**: *de-feat*, *de-luge*, *des-cant*, *des-patch* (also *dis-patch*), *s-pend*. **Enter-**: *entr-ails*. **Ex-**: *a-fraid*, *a-bash*, *a-mend* (but *e-mendation*), *a-ward*, *as-tonish*, *es-cape*, *es-cheat*, *es-say*, *is-sue*, *s-ample*, *s-carce*, *s-corch*, *s-courge*. **Extra-**: *stra-nge*. **In-** (in): *am-bush*, *an-oint*. **In-** (not): *en-emy*. **Non-**: *un-pire* (109, IV.). **Per-**: *par-amount*, *par-don*, *par-son*, *pu-grim*. **Post-**: *pu-ny*. **Pre-**: *pre-ach*, *pro-vost*. **Pro-**: *pr-udent*. **Re-**: *r-ally*, *r-ansom*, *ren-der*. **Se-**: *s-ober*. **Sub-**: *so-journ*, *s-ombre*, *sud-den*. **Super-**: *sopr-ano*, *sover-eign* (108). **Trans-**: *tre-ason*. **Ultra-**: *outr-age* (108).

46. GREEK PREFIXES.

A-		a-pathy	Anti-		anti-dote
an-	<i>without</i>	an-archy	ant-	<i>against</i>	ant-agonist
am-		am-brosial	Apo-		apo-state
Amphi-	<i>on both</i>	amphi-bious	aph-	<i>from,</i>	aph-orism
	<i>sides</i>		Arch-	<i>away</i>	arch-bishop
Ana-	<i>up,</i>	ana-tomy	archi-		archi-episcopal
an-	<i>again</i>	an-eurism	arche-	<i>chief</i>	arche-type

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Auto-auth-	} self	auto-biography	Hypo-hyph-hyp-	} under	hypo-thesis
Cata-cath-cat-	} down	cata-strophe	Meta-meth-met-	} after, change	hyp-en hyp-allage
Deca-	ten	deca-logue	Miso-mis-	} hate	meta-phor meth-od met-onomy
Di-	double	di-phthong	Mono-mon-	} alone	miso-gynist mis-anthropy
Dia-di-	} through	dia-meter di-ocese	Octo-octa-	} eight	mono-tone mon-arch
Dys-	ill	dys-entery	Ortho-	right	octo-pod octa-gon
En-em-el-	} in, on	en-ergy em-phasis el-lipse	Pan-panto-	} all	ortho-graphy
Endo-	within	endo-genous	Para-par-	} beside	pan-oply panto-mime
Epi-eph-ep-	} upon	epi-taph eph-emeral ep-och	Penta-	five	para-site par-ody
Fu-	well	eu-phony	Peri-	round	penta-meter
Ex-ec-	} out of	ex-odus ec-stasy	Philo-phil-	} love	peri-od
Hemi-	half	hemi-sphere	Poly-	many	philo-sophy phil-anthropy
Hepta-hept-	} seven	hepta-gon hept-archy	Pro-	before	poly-glot pro-phet
Hetero-	different	hetero-doxy	Pros-	towards	pros-elyte
Hexa-	six	hexa-meter	Proto-	first	proto-martyr
Hiero-hier-	} sacred	hiero-glyph hier-archy	Pseudo-pseud-	} false	pseudo-critic pseud-onym
Holo-	whole	holo-caust	Syn-syl-sym-sy-	} with	syn-onym syl-lable sym-pathy sy-stem
Homo-hom-	} together, similar	homo-logous hom-onym	Tri-	three	tri-pod
Hyper-	} over, beyond	hyper-bole			

47. Notes to §§ 45, 46.

Arch- is mostly prefixed to words with a bad meaning:—*arch-hypocrite*, *arch-fiend*, * *arch-traitor*, * *arch-heretic*. In *arch-angel*, the word is taken directly from the Greek, and hence *arch* is pronounced *ark*. In other words it comes through the Latin.

Bi-: *Bi-ennial* properly means 'appearing every two years,' 'two-yearly'; then it has incorrectly come to mean 'appearing twice a year,' 'half-yearly.' Similarly, *bi-weekly*, * *bi-monthly*, * in the sense of 'appearing twice a week,' 'twice a month.'

De- has often the sense of 'astray,' as in *de-viate*, *de-lirious*, *de-bauch*. Compare *de-formed* and *un-formed*. *De-* is intensive¹ in *de-fault*.

Di- is the prefix in *di-syllable*, usually spelt *dis-syllable*; cf. *tri-syllable*.

¹ That is, it adds force or emphasis. Thus *de-merit* (absence of merit) once meant *great* merit.

Dia- occurs in *dea-con*, *de-vil*.

Dis- implies an *emphatic* reversal of the action or state:—*dis-join*, *dis-temper* (a wrong tempering). Hence *dis-proved* is more than *un-proved*,* *dis-armed* than *un-armed*,* *dis-interested* than *un-interested*.* Compare *dis-belief** and *un-belief*, *dis-burdened** and *un-burdened*, *dis-embodied** and *un-embodied*, *dis-satisfied* and *un-satisfied*,* *dis-cover* and *un-cover*,* *dis-courteous* and *un-courteous*,* *dis-abled* and *un-able*.* It is *intensive* in *dis-annui*, *dis-sever*.

Eu- occurs in *eu-angelist*.

Ex- is frequently used to express 'out of office':—*ex-king*, *ex-secretary*.

In- (in) and **F. en-** are found in the same words:—*in-quire*, *en-quire*; *in-close*, *en-close* [624, (a)]. **In-** is intensive in *in-ebriate*, *in-durate*, *im-passioned*. **En-** often convert an adjective or a noun into a transitive verb:—*en-dear*,* *en-slave*,* *em-bitter*,* *en-thral*.*

In- (not) is sometimes found side by side with **un-** (not, 55):—*in-apt*, *un-apt*;* *in-frequent*, *un-frequent*;* *in-extinguishable*, *un-extinguishable*;* *im-measurable*, *un-measurable*.* We have *un-just*, *un-equal*, *un-grateful*, but *in-justice*, *in-equality*, *in-gratitude*; *un-decided*, but *in-decisive*.

Non- is a less forcible negative than **in-** or **un-**. Compare *non-effective* and *in-effective*, *non-professional* and *un-professional*,* *non-Christian* and *un-Christian*.*

Per-, like **for-** (55), often passes on from the notion of thoroughness to that of vicious excess, as in—*per-vert*, to turn in a *wrong* direction; *per-jure*, to swear *falsely* (cf. *for-swear*, 55); *per-fidy*, the going away from one's faith; *per-ish*, to go to the bad.

Phil- is used also as a suffix, as in *Russo-phil*,* *Turko-phil*.*

Sub- expresses subordination:—*sub-committee*, *sub-editor*, *sub-let*; and diminution:—*sub-acid*, *sub-tropical*.

LATIN AND GREEK SUFFIXES.¹

I. NOUN SUFFIXES.

48. Suffixes denoting Persons.

-ate, **-ee**, **-ey**, **-y** (Latin past part. suffix *-atus*, French *-é*):—*cur-ate*, *leg-ate*, *advoc-ate*; *exam-in-ee*, *nom-in-ee*, *pay-ee*, *employ-ee*, *absent-ee*; *attorn-ey*, *deput-y*, *jur-y*.

-ar, **-er**, **-eer**, **-ier**, **-or**, **-ary** (L. *-arius*, F. *-ier*, *-er*):—*vic-ar*, *arch-er*, *falcon-er*, *mountain-er*, *financ-ier*, *counsell-or*, *secret-ary*.

-ain, **-an**, **-en**, **-on** (L. *-anus*, F. *-ain*, *-en*):—*chieft-ain* and *capt-ain*, *vill-ain*, *pag-an*, *librari-an*, *de-an*, *artis-an*, *ward-en* (= guard-ian), *citiz-en*, *sex-ton* (= sacrist-an), *surge-on* (= chirurg-on).

¹ These suffixes are classed together, because the few Greek suffixes in use have passed into English through the Latin.

24 FORMATION AND SIGNIFICANCE OF WORDS.

-ist, -ast (Greek *-istes, -astes*):—*soph-ist, evangel-ist, dent-ist,* novel-ist,* flor-ist,* botan-ist, excursion-ist,* tobacco-n-ist,*¹ ego-t-ist,*¹ fu-tur-ist,* enthusi-ast, iconocl-ast.*

NOTE.—Party or tribal names are expressed by this suffix:—*Calvin-ist, Jansen-ist, Compt-ist*; also by *-itê, -it, and -an, -ian*:—*Jacob-ite, Israel-ite, Jesu-it, Luther-an, Eton-ian*. The suffix is depreciative in *pap-ist, Roman-ist, religion-ist, opportun-ist.*²

-or, -our, -eur, -er (L. *-orem, F. -eur*):—*doct-or, auth-or, success-or, emper-or, aviat-or, savi-our, amat-eur, interpret-er.*

49. Suffixes forming Abstract Nouns.

-age (L. *-aticum, F. -age*), denoting—(1) a collection or quantity:—*assembl-age, bagg-age, plum-age, mile-age, foli-age, herb-age*; (2) a condition, place, occupation, or act:—*bond-age,* person-age, vassal-age, parson-age, hermit-age, cott-age,* pilot-age,* till-age,* outr-age (108), carn-age*; (3) cost or price of an action:—*broker-age,* port-age, cart-age,* porter-age, wharf-age*; * (4) the result of an action (added to verbs):—*break-age,* leak-age,* pill-age* (pill or peel), coin-age.*

-ance, -ence (L. *-antia, -entia*; F. *-ance, -ence*):—*abund-ance, allegi-ance, brilli-ance, preval-ence, prud-ence, excell-ence, innoc-ence, ch-ance (= cad-ence), obeis-ance (= obedi-ence).*

NOTE 1.—Later forms of these suffixes are *-anc-y, -enc-y*:—*brilli-anc-y, preval-enc-y, innoc-enc-y, hesit-anc-y, const-anc-y, dec-enc-y*. The form *excell-enc-y* is now used as a title.

-ate (L. *-atus*), denoting office, function:—*consul-ate, episcop-ate, elector-ate.*

-cy, -sy (L. *-tia = sia*):—*aristocra-cy, fan-cy and phanta-sy, intima-cy, bankrupt-cy, luna-cy.*

-ion, -on, -om (L. *-ionem, F. -on*):—*opin-ion, act-ion, tens-ion, lect-ion and less-on, expirat-ion, orat-ion and oris-on, rat-ion and reas-on, tradit-ion and treas-on, redempt-ion and rans-on, starv(at)-ion* (104).* It forms also concrete nouns:—*pot-ion and pois-on, nat-ion, leg-ion, reg-ion.*

-ice, -ise, -ess (L. *-itia, -itium, F. -esse*):—*avar-ice, serv-ice, coward-ice, exerc-ise, prow-ess, larg-ess.*

¹ The *n* and the *t* are inserted to avoid the hiatus. It is the same with *belli-c-ose* and *witti-c-ism*. Cf. *hum-b-le, talk-at-ive, starv-at-ion, French-i-fy, mob-o-cracy*.

² Other depreciative suffixes are: *-ism (49), -ard (56), -ster (56), -aster (56), -ling (58), -ish (59).*

-ism, -asn (Gk. *-ismos, -asmos*), denoting—(1) mode of feeling or belief :—*patriot-ism, fatal-ism, social-ism, commun-ism, de-ism, Tory-ism, ego(t)-ism* and *ego-ism, enthusi-asm*; (2) trick or fashion of speech or action :—*provincial-ism, vulgar-ism, solec-ism, Latin-ism, American-ism, Scotti(c)-ism, manner-ism, soph-ism, Witt(c)-ism, sarc-asm, pleon-asm*.

NOTE 2.—*Barbar-ism* belongs to both lists. The suffix is depreciative in *tru-ism*.*

-ment (L. *-mentum*), joined to verbs or verbal stems :—*enchant-ment, punish-ment, bereave-ment, atone-ment, better-ment*.* It forms also concrete nouns :—*gar-ment, frag-ment, orna-ment*.

-mony (L. *-monium, -monia*) :—*matri-mony, acri-mony*.

-tude (L. *-tudinem*) :—*forti-tude, longi-tude, magni-tude*.

-ty (L. *-tatem*, F. *-té*) :—*cruel-ty, vani-ty, feal-ty* and *fideli-ty, pi-ty* and *pie-ty, proper-ty* and *proprie-ty, frail-ty, admiral-ty, communal-ty, personal-ty*. It forms also concrete nouns :—*ci-ty, dei-ty, gratui-ty, universi-ty*.

-ure (L. *-ura*) :—*cult-ure, cens-ure, stat-ure, verd-ure*. It forms also concrete nouns :—*creat-ure, apert-ure, furnit-ure*.

-y (L. *-ia*) :—*miser-y, memor-y, env-y, glutton-y, beggar-y*.*

50. Suffixes denoting the Place or Instrument of an action. *

-ary, -ery, -ory, -ry (L. *-aria, -arium, -orium*) :—*dispens-ary, sal-ary, nunn-ery, dormit-ory, refect-ory, access-ory, vest-ry, pant-ry, dow-ry*.

NOTE.—*-ery, -ry* also form abstract nouns :—*slav-ery, witch-ery, cook-ery, housewif-ery, herald-ry, chival-ry*. They also denote a collection of :—*machin-ery, tenant-ry, peasant-ry, caval-ry, camel-ry*.

-ter, -tre, -cre (L. *-trum, -crum*) :—*clois-ter, thea-tre, spec-tre, scep-tre, lu-cre, sepul-chre* (M. E. *sepul-cre*).

51. Suffixes forming Diminutives.

-cule, -ule, -cle, -cel, -sel, -el, -le, -il, -l (L. *-culus, -ulus, F. -cle*) :—*animal-cule, glob-ule, parti-cle, pinna-cle, corpus-cle, par-cel, dam-sel, chap-el, lib-el, circ-le* (cf. *circ-ul-ar*), *chronic-le, cast-le, codic-il, vea-l*.

-et, -ot, -let (double suffix) :—*owl-et, rivul-et, frontl-et, bill-et, turr-et, pock-et, lanc-et, trump-et, isl-et, bracer-et, ankl-et, chari-ot (car), parr-ot* (F. *Pierre, Peter*), *ball-ot, arm-let, chap-let, ring-let, stream-let, ham-let** (home), *cut-let*.

52. Other Suffixes.

-al, -el, -le (L. *-alis*):—*can-al* and *chann-el*, *catt-le* and *chatt-el*, *fu-el*, *jew-el*, *tri-al*, *propos-al*.

NOTE.—The suffixes in *batt-le*, *marv-el*, *rasc-al*, *entr-ails*, *nupt-als*, *spous-als*, *victu-als*, represent the Latin plural form *-alia*.

-ade (L. *-ata*, F. *-ade*):—*casc-ade*, *brig-ade*, *block-ade*, *barric-ade*, *char-ade*, *escap-ade*.

-el, -le (L. *-elu*):—*quarr-el*, *sequ-el*, *cand-le*.

-on (L. *-onem*):—*apr-on*, *bac-on*, *fel-on*, *glutt-on*, *simple(t)-on*, *champi-on*, *compani-on*, *scorpi-on*, *pige-on*, *trunche-on*.

-oon, -one, -on (F. *-on*, It. *-one*), forming augmentatives:—*ball-oon*, *harp-oon*, *sal-oon*, *tromb-one* (trump), *milli-on*, *medalli-on*, *flag-on* (flask), *galle-on*.

-or, -our, -eur (L. *-orem*, F. *-our, -eur*):—*err-or*, *langu-or*, *liqu-or*, *hon-our*, *lab-our*, *rum-our*, *grand-eur*, *douc-etr*, *liqu-eur*.

-ule, -le, -el, -il (L. *-ulus, -ula, -ulum*, F. *-le*):—*vestib-ule*, *ridic-ule*, *fab-le*, *stab-le*, *tab-le*, *peop-le*, *artic-le*, *mirac-le*, *obstac-le*, *appar-el*, *per-il*.

-y (L. *-ium*):—*stud-y*, *remed-y*, *augur-y*, *obsequ-y*. The suffix is L. *-ies* in *progen-y*, and L. *-aeus* in *pygm-y*.

53. II. ADJECTIVE SUFFIXES.

-al (L. *-alis*):—*leg-al* and *loy-al*, *reg-al* and *roy-al*, *gener-al*, *celesti-al*, *nation-al*, *whimsi(c)-al* (whimsy). Nouns:—*anim-al*, *miner-al*, *journ-al*, *capit-al*, *funer-al*, *arriv-al*, *deni-al*, *propos-al*, *refus-al*.

-an, -ane, -ain, -en (L. *-anus*, 48):—*hum-an* and *hum-ane*, *mund-ane*, *cert-ain*, *me-an* and *mizz-en*, *Mahomet-an*, *Elizabeth-an*.

-ar (L. *-aris*):—*famili-ar*, *regul-ar*, *singul-ar*.

-ary, -arious (L. *-arius*, 48):—*contr-ary*, *necess-ary*, *arbitr-ary*, *honor-ary*, *greg-arious*, *nef-arious*. Nouns:—*secret-ary*, *dignit-ary*, *incendi-ary* (and adj.).

-ant, -ent (L. *-antem, -entem*):—*err-ant*, *petul-ant*, *obedi-ent*, *innoc-ent*. Nouns:—*gi-ant*, *ten-ant*, *merch-ant*, *ag-ent*, *stud-ent*, *coven-ant*, *sext-ant*.

-ate (49), **-ete, -ite, -ute, -t, -se** (L. p.p. endings *-atus, -etus, -itus, -utus, -sus*):—*priv-ate*, *temper-ate*, *compl-ete*, *exquis-ite*, *infin-ite*, *min-ute*, *absol-ute*, *abrup-t*, *extinc-t*, *diver-se*.

-bile, -ble, -ible, -a-ble (L. *-bilis*), joined to verbs and verbal roots—(1) with a passive meaning:—*mo-bile* and *mov-able*, *audi-ble*, *ed-ible* and *eat-able*,* *solu-ble* and *solv-able*, *accept-able*, *teach-able*,* *reli-able*,¹ *fee-ble*; (2) with an active meaning:—*terr-ible*, *agree-able*, *account-able*. Added also to nouns:—*peace-able*, *market-able*, *sale-able*,* *objection-able*, *comfort-able*, *laugh-able*,² *avail-able*.²

-esque (L. *-iscus*, Gk. *-iskos*, It. *-esco*), 'like to':—*pictur-esque*, *grot-esque*, *statu-esque*.

-ic, -ique (L. *-icus*, Gk. *-ikos*):—*aquat-ic*, *rust-ic*, *domest-ic*, *publ-ic*, *civ-ic*, *ant-ic* and *ant-ique*, *un-ique*, *Ital-ic*, *Ind-ic*. Nouns:—*fanat-ic*, *heret-ic*, *clerk* (= *clerk-ic*), *log-ic*, *mus-ic*, *phys-ic* and *phys-ique*. Often combined with *-al*:—*mag-ic-al*,* *grammat-ic-al*,* *com-ic-al*.*

-id (L. *-idus*), 'having the nature of':—*pall-id*, *rig-id*, *viv-id*.

-ile, -il, -eel, -le, -el (L. *-ilis, -elis*):—*frag-ile* and *fra-il*; *gent-ile*, *gent-eel*, and *gent-le*; *subt-ile* and *subt-le*; *civ-il*, *ab-le*, *hum(b)-le*, *crs-el*.

-ine, -in (L. *-inus*):—*div-ine*, *femin-ine*, *fel-ine*, *aquil-ine*, *Alp-ine*, *Lat-in*.

-ive (L. *ivus*), 'inclined to, apt for':—*act-ive*, *attent-ive*, *rest-ive*, *plaint-ive*, *conclus-ive*, *nat-ive* and *na-ive*, *talk(at)-ive*. Nouns:—*mot-ive*, *prerogativ-ive*.

-lent (L. *-lentus*), 'full of':—*corpu-lent*, *somno-lent*.

-ory (L. *-orius*):—*amat-ory*, *migrat-ory*, *illus-ory*.

-ose, -ous (L. *-osus*), 'full of':—*verb-ose*, *belli(c)-ose*, *joc-ose*, *grandi-ose*, *glori-ous*, *peril-ous*, *danger-ous*, *murder-ous*.*

NOTE.—The suffix *-ous* represents the Latin *-us* in—*anxi-ous*, *assidu-ous*, *continu-ous*, *ingenu-ous*, *superflu-ous*, *omnivivor-ous*, *ardu-ous*, *egregi-ous*, *veraci-ous*, *feroci-ous*, etc.

54. III. VERB SUFFIXES.

-ate, -ite, -t, -se (L. p.p. endings *-atus, -itus, -sus*):—*vener-ate*, *substanti-ate*, *assassin-ate*,* *accent(u)-ate*, *isol-ate* and *insul-ate*, *exped-ite*, *construct-t*, *incen-se*.

NOTE.—Many English verbs are formed from Latin infinitives:—*defend* (L. *defend-ere*), *incline* (L. *inclin-are*), *manumit* (L. *manumitt-ere*). Hence double derivatives are often found:—*deduce* and *deduct*, *conduce* and *conduct*, *construe* and *construct*, *revert* and *reverse*, formed from the infinitive and the past participle respectively.

¹ The objection that this word should be *rely-on-able* applies equally to *indis-pense-able* and *depend-able*, both in good use.

² Or, these may be classed with *reli-able*.

-esce (L. *-esco*), frequentative :—*coal-esce*, *efferv-esce*.

-fy (L. *-ficare*, F. *-fier*), forming causative verbs :—*edi-fy*, *dei-fy*, *moli-fy*, *forti-fy*, *French(i)-fy*.

ise, -ize (Gk. *-izo*, F. *-iser*)—(1) converts an adjective into a transitive verb :—*equal-ise*,* *civil-ise*,* *util-ise*,* *fertil-ise*,* *Christian-ise*; (2) converts a noun into a transitive verb :—*patron-ise*,* *subsid-ise*,* *monopol-ise*, *tantar-ize*; (3) converts a noun into an intransitive verb :—*sermon-isc*,* *sympath-ize*, *philosoph-ize*.

-ish (F. *-iss*) :—*ban-ish*, *establ-ish*, *flour-ish*, *fin-ish*.

55. TEUTONIC PREFIXES.

A- represents three main values :—

(1) Under the form *an-* or *a-* it stands for *on*, often with the sense of 'in' or 'with' :—*a-sleep*, *a-bed*, *a-foot*, *a-field*, *a-loft*, *a-shore*, *a-breast*, *a-head*, *a-main*, *a-slant*, *a-blaze*, *a-flame*, *a-broach*, *a-gape*, *a-gog* (in eagerness), *a-stir*, *a-drift*, *a-float*, *a-squint*, *a-wry*, *a-skew*, *a-skance* (on the slope), *a-kimbo*, *a-jar*, *a-back*, *a-side*, *a-broad*, *a-sunder*, *a-miss* (in error), *a-loof*, *a-loud*, *a-right*, *a-piece*, *a-live*, *a-like*, *a-way*, *a-board*, *a-bout*, *a-bove*, *a-cross*, *a-gain*, *a-against*, *a-mong*, *a-mid*, *a-round*, *a-thwart*, *a-stray*, *a-stride*.

(2) It represents the Gothic prefix *us-*, with the sense of 'from, up, away' :—*a-rise*, *a-rouse*, *a-wake*, *a-go*. Intensive in—*a-bide* (to wait for), *a-maze*, *a-ghost*, *a(f)-fright*, *a(c)-cursed* (109, II.).

(3) It stands for *of*, with the sense of 'off, from' :—*a-down* (off the down or hill), *a-kin*. Intensive in—*a-shamed*, *a-weary*, *a-thirst*, *a-far*, *a-new*, *a-fresh*.

Be- (by) has four uses :—

(1) It is used as a preposition :—*be-fore*, *be-hind*, *be-low*, *be-neath*, *be-side*, *be-half*, *be-times*, *be-cause*,* *be-tween*, *be-yond*. Adverbial in—*be-siege*,* *be-set*.

(2) It makes intransitive verbs transitive :—*be-speak*, *be-fall*, *be-think*, *be-stride*, *be-labour*,* *be-lie*, *be-moan*.

(3) It converts a noun or an adjective into a transitive verb :—*be-friend*, *be-cloud*, *be-dew*, *be-night(ed)*, *be-wilder*, *be-calm*,* *be-numb*, *be-dim*, *be-grime* (to make grim).

(4) It strengthens the meaning of transitive verbs :—*be-take*, *be-stow*, *be-dazzle*, *be-daub*, *be-sprinkle*, *be-deck*, *be-reave*, *be-queath*, *be-stir*, *be-have*, *be-hove*, *be-gin*, *be-tide*, *be-seech* (seek).

NOTE.—It has a privative meaning in *be-head* (cf. *de-capitate*).

For- is—(1) intensive:—*for-bear*, *for-give*, *for-sake*, *for-go*,¹ *for-fend*,^{*1} *for-swear* (cf. *per-jure*), *for-gather*,¹ *fr-et* (*for-eat*), *for-lorn* (utterly lost), *for-spent*.¹ (2) strongly negative:—*for-bid*, *for-get*.

Fore-, (before):—*fore-see*, *fore-tell*, *fore-cast*, *fore-ground*.

Gain- (against):—*gain-say* (cf. *contra-dict*).

Mis-, defect, error:—*mis-lead*, *mis-give*, *mis-call*, *mis-deed*, *mis-hap*, *mis-direct*,^{*} *mis-conduct*,^{*} *mis-trust* (and *dis-trust* *).²

Un- (and-), 'against, back':—*un-lo*, *un-wind*, *un-lock*, *un-bind*, *un-bosom*, *un-earth*, *un-horse*, *un-man*. Intensive in *un-loose*.

Un- (un-), 'not':—*un-true*, *un-ready*, *un-gracious*,^{*} *un-feigned*,^{*} *un-told*,³ *un-rest*, *un-wisdom*. The form without the prefix is obsolete or non-existent in *un-couth*, *un-gainly*, *un-ruly*.

With-, 'against, back' (cf. 'to fight with'):—*with-stand*, *with-draw*, *with-hold*.

TEUTONIC SUFFIXES.

I. NOUN SUFFIXES.

56. Suffixes denoting the Agent or the Instrument of an action.

-ard (hard), intensive, and hence often depreciative:—*drunk-ard*, *dull-ard*, *lagg-ard*, *slugg-ard*, *nigg-ard*, *dot-ard*, *dast-ard* (from *dazed*), *bast-ard*, *cow-ard*, *wiz-ard*, *poni-ard*, *stand-ard*.

-er, -ar, -or, -ier, -yer:—*speak-er*, *steam-er*, *shutt-er*, *biograph-er*.^{*} *London-er*, *begg-ar*, *li-ar*, *sail-or*,⁴ *glaz-ier*, *coll-ier* (from *coal*), *court-ier*,^{*} *hos-ier*, *law-yer*, *saw-yer*. *Upholst-er-er* (upholder), *fruit-er-er* (fruiter), *poult-er-er* (poulter) have reduplicated suffixes.

-el, -le:—*shov-el*, *runn-el*, *cripp-le* (from *creep*), *bund-le* (from *bind*), *gird-le*, *brid-le* (from *braid*), *sti-le*, *steep-le*, *sett-le* (from *seat*), *thimb-le* (from *thumb*), *shutt-le* (from *shoot*).

-ster:—*spin-ster*, *huck-ster* (old masc., *hawk-er*), *song-ster*, *malt-ster*, *young-ster*, *team-ster*, *tap-ster*, *trick-ster*.

NOTE.—Depreciative in *rhyme-ster* (cf. *rhym-er*), *tongue-ster* (Tennyson), *game-ster*, *pun-ster*. Compare the Romanic suffix *-aster*, as in *poet-aster*, *critic-aster*.

¹ Wrongly spelt *forego*, *forefend*, *foregather*, *forespent*, from confusion with the prefix *fore-*, found in *fore-going*, *fore-gone*, as in 'a foregone conclusion,' a conclusion that goes or is arrived at before examination of the evidence.

² The three *mis-* prefixes must be carefully distinguished:—(1) *mis-* or *mes-*, Latin *minus*, less; (2) *mis*, Greek *mis-ein*, to hate; (3) *mis-*, Teutonic *mis-*, amiss.

³ Passive Participles with prefix *un-* are often ambiguous: thus *un-bound* may mean either 'not bound' (adj., with prefix *un-*), or 'released' (p.p. of *un-bend*, with prefix *and-*); *un-said* may mean either 'not said' or 'retracted.'

⁴ The form *sail-er* is applied to a ship, as 'She is a good *sailer*.'

-ter, -ther, -der:—*daugh-ter, fa-ther, mo-ther, fea-ther, wea-ther, spi-der* (spin-der), *ru(d)-der* (from row).

-nd, old pres. part. ending:—*fi-nd, frie-nd, husba-nd, erra-nd, wi-nd*.

-monger, 'dealer,' lit. 'mingler':—*fish-monger, iron-monger, cōster-monger, crotchet-monger, grievance-monger*.

-wright, 'maker, workman':—*wheel-wright, play-wright*.

57. Suffixes denoting State or Condition.

-dom (doom):—*free-dom, wis-dom, martyr-dom, king-dom, thrdl-dom, Christen-dom* * (Christian-dom), *heathen-dom*.

-hood, -head:—*man-hood, neighbour-hood, priest-hood, * god-head*.

-ing, forming verbal nouns:—*bless-ing, read-ing*.

-lock, -ledge:—*wed-lock, know-ledge*.

-ness:—*dark-ness, good-ness, useful-ness, *wit-ness, nothing-ness*.

-red:—*hat-red, kind-red*.

-ship, -scape (shape):—*friend-ship, hard-ship, lord-ship, wor-ship* (worth-ship), *land-scape*.

-th, -t:—*dear-th* (dear), *wid-th* (wide), *heal-th* (hale), *slo-th* (slow), *dea-th* (die), *bir-th* (bear), *ru-th* (rue), *you-th* (young), *drough-t* (dry), *heigh-t* (high) and *high-th, drif-t* (drive), *draugh-t* (drag), *gif-t* (give), *migh-t* (may).

58. Suffixes forming Diminutives.

-el, -le:—*satch-el* (sack), *kern-el* (corn), *nav-el* (nave), *paād-le* (109, IV.), *thrott-le* (throat), *spark-le, speck-le*.

-er-el, -r-el (double suffixes):—*cock-er-el, pick-er-el* * (pike), *mong-rel* * (ming-le).

-en:—*chick-en* (cock), *kitt-en* (cat).

-kin:—*lamb-kin, pip-kin* (pipe), *nap-kin*.

-ling (double suffix), **-ing**:—*duck-ling, dar-ling* (dear), *gos-ling* (goose), *bant-ling* (band), *strip-ling, starve-ling, fat-ling, weak-ling, first-ling, lord-ling, cage-ling, * nurse-ling, suck-ling* (a little sucker), *seed-ling, sap-ling, farth-ing* (fourth). Depreciative in *wit-ling, hire-ling, world-ling, ground-ling, under-ling*.

NOTE.—This was also an old adverbial suffix; see 271.

-ock:—*hill-ock, bull-ock, humm-ock* (hump).

NOTE.—Softened into *-ie, -y*:—*bird-ie, lass-ie, bab-y, dadd-y*.

59. II. ADJECTIVE SUFFIXES.

-ed (p.p. suffix):—*ragg-ed, wretch-ed, feather-ed, left-hand-ed, seat-ed, money-ed*.

NOTE.—Adjectives in *-ed* must not be confused with participles in *-ed*. Thus in 'a *landed* (=possessing land) proprietor,' *landed* is an adjective; in 'a *landed* (=disembarked) passenger,' *landed* is a participle. Similarly, in 'I am *delighted* (=glad) to see you,' *delighted* is a participial adjective; in 'His ear was *delighted* (=gladdened) with sweet music,' *delighted* is a passive participle. *Forecasted* comes from the mistaken notion that 'to forecast' is derived from the noun 'forecast'; write *forecast*.

-en, -n, 'belonging to,' 'made of':—*heath-en, wood-en, earth-en, silver-n*. Also a participle suffix:—*bound-en, molt-en, see-n*.

-fast, 'firm':—*stead-fast, shame-fast* (108).

-ful, 'full of':—*hope-ful, wil-ful, aw-ful, fret-ful*.

-ish, -sh, (1) 'with the quality of':—*fool-ish, wasp-ish, swin-ish, slav-ish*,^{*1} *peev-ish, snapp-ish, thiev-ish*. (2) marks nationalities:—*Engl-ish, Wel-sh*. (3) 'somewhat':—*redd-ish, sweet-ish*.² (4) depreciative:—*book-ish, outland-ish, mann-ish* (cf. *manly*), *woman-ish* (cf. *womanly*), *child-ish*¹ (cf. *childlike*), *baby-ish*,¹ *monk-ish* (cf. *monastic*), *Rom-ish*^{*} (cf. *Roman*), *up(p)-ish*.

-less (loose), 'free from, without':—*fear-less, sense-less*,^{*} *resist-less*,^{*} *cease-less*,^{*} *dawnt-less*.^{*}

-ly (*like*):—*man-ly, slattern-ly, ghost-ly*; *good-ly, sick-ly, kind-ly, clean-ly, weak-ly, norther-ly* (short for *northern-ly*).

-some (*same*), 'with the quality of':—*win-some, noi-some*^{*} (*annoy-some*), *meddle-some, tire-some, glad-some, ful-some, whole-some, lis-som* (*lithe-some*), *buxom* (*bow-some*).

-ward, 'inclining to':—*west-ward, home-ward, for-ward* (*fore*), *way-ward* (*away*), *fro-ward* (*from*), *awk-ward*.

-y, 'with the quality of':—*greed-y, clay(e)-y, health-y, blood-y, mood-y, gor-y, drear-y, sorr-y* (*sore*), *stick-y, sundr-y, wear-y*.

60. III. VERB SUFFIXES.

-en, causative, forming transitive verbs:—*length-en, fright-en, hast-en, sweet-en, dead-en, fatt-en, sick-en, slack-en, embold-en*.^{*}

-er, intensive or frequentative:—*hind-er* (*behind*), *ling-er* (*long*), *loit-er* (*lout*), *patt-er, wand-er* (*wend*), *hank-er* (*hang*), *blust-er* (*blast*),

¹ Cf. 'serv-ile,' 'puer-ile,' 'infant-ile' (53).

² Cf. 'sub-acid' (47).

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tott-er (tilt), *mutt-er* (mute), *spatt-er* (spot), *sputt-er* (spit), *stagg-er* (stake), *glimm-er* (gleam), *fritt-er* (fret), *flutt-er* (flit), *welt-er* (walk), *glitt-er* (glint).

-el, -le, -l, frequentative or diminutive :—

SIMPLE	FREQUENTATIVE	SIMPLE	FREQUENTATIVE
Crack	crack-le	Prate	prat-le
Cramp	crump-le	Scrape	scrabb-le
Curd	curd-le	Scribe	scribb-le *
Dab	dabb-le	Scud	scutt-le
Daze	dazz-le	Shove	shuff-le
Drag	dragg-le	Sniff	sniv-el
Draw	draw-l	Start	start-le *
Drip	dribb-le	Stride	stradd-le
Fizz	fizz-le	Swathe	swadd-le
Game	gamb-le	Top	topp-le
Jog	jogg-le	Tramp	tramp-le
Mist	mizz-le	Wade	wadd-le
Nest	nest-le	Wag	wagg-le
Nip	nibb-le	Wrest	wrest-le
Pat	padd-le	Wring	wrang-le

NOTE.—The imitative sounds *ba-ba*, *cack*, *gag*, *mum*, *tat*, give us *babb-le*, *cack-le* and *chuck-le*, *mumb-le*, *tatt-le* (cf. *tittle-tattle*). *Grapple* is formed from the substantive *grapnel*.

61. OTHER VERBAL DERIVATIVES.

(a) Verbs are often formed from nouns by a modification of the vowel sound, or of the final consonant, or of both :—

NOUN	VERB	NOUN	VERB
Bath	bathe	Glass	glaze
Breath	breathe	Grass	graze
Sheath	sheathe	Calf	calve
Cloth	clothe	Half	halve
Thief	thieve	Shelf	shelve
Wreath	wreathe	Strife	strive
Mouth	mouth	Bond	bind
Price	prize	Drop	drip
House	house (<i>houze</i>)	Hook	hitch
Mouse	mouse (<i>mouze</i>)	Song	sing
Grease	grease (<i>greaze</i>)	Brood	breed
Use	use (<i>uze</i>)	(W)hole	heal
Excuse	excuse (<i>excuze</i>)		

(b) Transitive or Causative verbs are sometimes formed from other verbs by a modification of the root vowel :—*fell* from *fall*, *set* from *sit*, *raise* from *rise*, *lay* from *lie*, *drench* from *drink*, *quell* from *quail*, *wend* from *wind*.

62. LATIN DERIVATIVES.

[The student will know the meaning of most of the English words given in these lists. He should learn to trace the ordinary modern sense of these words back to the meaning of the Latin or the Greek words from which they are derived. It will be a good exercise for him to add to the groups of derivatives given below.]

Ag-o, act-um, *set in motion* ;
ag-ent, amb-ig-uous, act-ive.
Am-o, amat-um, *love* ;
am-ity, in-im-ical, amat-eur.
Annus, *year* ;
annu-al, bi-enn-ial.
Aper-io, apert-um, *open* ;
aper-ient, Apr-il, apert-ure.
Aud-io, audit-um, *hear* ;
aud-ience, audit-or, in-aud-ible.

Cad-o, cas-um, *fall* ;
cad-ence, ac-cid-ent, oc-cas-ion.
Cæd-o, cæs-um, *cut* ;
cæs-ura, con-cise, sui-cide.*
Cand-eo, glow or be bright ;
cand-le, cand-id, in-cense.
Can-o, cant-um, *sing* ;
can-orous, chant, re-cant.
Cap-io, capt-um, *take* ;
cap-able, capt-ive, ex-cept.
Caput, *head* ;
capit-al, capt-ain, corp-oral (noun).
Ced-o, cess-um, *go, yield* ;
ac-cede, ac-cess, de-cess.
Cern-o, cret-um, *sift, judge* ;
dis-cern, dis-creet, de-cree.
Claud-o, claus-um, *shut* ;
ex-clude, clause, clos-et.
Col-o, cult-um, *tend, till* ;
col-ony, cult-ivate, cult-ure.
Cur-a, *care* ;
ac-cur-ate, cur-ator, se-cure.
Curr-o, curs-um, *run* ;
curr-ency, curs-ory, suc-cour.

Dic-o, dict-um, *say* ;
dict-ate, dict-ion, inter-dict.
Dies, *day* ; diurn-us, *daily* ;
di-ary, jour-nal, ad-journ.
D-o, dat-um, *give* ;
ad-d, dat-ive, e-dit.
Duc-o, duct-um, *lead* ;
ad-duce, re-duct-ion, con-duit.

Em-o, empt-um, *take, buy* ;
red-empt, ex-empt, pr-ompt.

Ens, esse, *being, be* ; **est**, *it is* ;
abs-ent, essent-ial, inter-est.
E-ō it-um, *go* ; **iens**, *going* ;
amb-it-ion, amb-ient, per-ish.

Fac-io, Fact-um, *make, do* ;
face, bene-fact-or, of-fice.
Fer-o, lat-um, *bear, bring* ;
con-fer, re-late, super-lat-ive.
Fid-es, *trust* ;
in-fid-el, af-fi-ance, de-fy.
For, fat-um, *speak* ;
ne-far-ious, fat-al, in-fant.
Frang-o, fract-um, *break* ;
frag-ment, fract-ion, in-fringe.
Fund-o, fus-um, *pour* ;
re-fund, pro-fus-ion, con-found.

Gen-us, race, *kind* ;
gen-ial, gen-eration, indi-gen-ous.
Grad-us, gress-us, *step* ;
grad-ual, pro-gress, de-gree.
Grat-us, *pleasing, thankful* ;
grat-itude, grace, a-gree.
Grav-is, *heavy* ;
grav-ity, ag-grav-ate, grief.
Grex (= greg-s), *flock* ;
ag-greg-ate, e-greg-ious.

Hab-eo, habit-um, *have* ;
hab-ilment, habit, ex-hibit.
Hosp-es, gen. hospit-is, *host* ;
hospit-al, hot-el, ost-ler.

Jac-eo, lie ;
ad-jacent, gist.
Jac-io, jact-um, *throw* ;
e-jac-ulate, re-ject, ad-ject-ive.*
Jung-o, junct-um, *join* ;
ad-join, junct-ure, joint.

Leg-o, legat-um, *depute* ;
leg-acy, de-legate, al-lege.
Leg-o, lect-um, *gather, read* ;
leg-end, col-lect, di-lig-ent.
Lev-is, *light* ;
lev-ity, al-lev-iate, re-lief.

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Lig-o, **ligat-um**, *bind* ;
lig-ament, ob-ligat-ion, leag-ue
 (alliance).

Loc-us, *place* ;
loc-al, loc-ate, loco-motive.

Lu-o, **lut-um**, *wash* ;
de-lu-ge, pol-lute, al-lu-vial.

Man-eo, **mans-um**, *stay* ;
per-man-ent, mans-ion, re-mn-ant.

Man-us, *hand* ;
manu-facture, e-man-cipate, main-tain.

Merx (= *merces*), *goods for sale* ;
com-merce, merch-ant, mark-et.

Min-us, *less* ;
min-or, min-ute, di-min-ish.

Mitt-o, **miss-um**, *send* ;
ad-mit, miss-ionary, pro-mise.

Mod-us, *measure* ;
mod-el, mod-ify, mod-est.

Mov-eo, **mot-um**, *move* ;
re-move, com-mot-ion, re-mote.

Mun-us, gen. *muner-is*, *gift* ;
com-mune, re-muner-ate, com-mon.

(G)Nasc-or, **(g)nat-us**, *to be born* ;
nasc-ent, nat-ural, co-gnate.

Nav-is, *ship* ;
nav-y, nau-tical, nau-tilus.

Noc-eo, **hurt** ;
in-noc-ent, nox-ious, nuis-ance.

(G)Nosc-o, **(g)not-um**, *know, mark* ;
co-gnosc-ence, de-note, no-ble.

Ol-eo, *smell* ; **od-or**, *a smell* ;
ol-factory, red-ol-ent, od-our.

Ol-esco, **olet-um**, **ult-um**, *grow* ;
ab-ol-ish, obs-olete, ad-ult.

Or-ior, **ort-um**, *arise* ;
or-iental, ab-ort-ive, or-igin.

Os, gen. *or-is*, *mouth* ;
os-culate, or-al, or-ifice.

Pand-o, **pass-um**, *spread* ;
ex-pand, com-pass, pace.

Par, *equal* ;
pair, peer, um-pire.

Par-io, **part-um**, *bring forth* ;
par-ent, part-urition, vi-per.

Par-o, **parat-um**, *get ready* ;
par-ade, ap-parat-us, pre-pare.

Pars, gen. *part-is*, *part, share* ;
part-ial, parse, pro-port-ion.

Pend-o (-eo), **pens-um**, *weigh, hang* ;
ex-pend, de-pend, dis-pense, sus-pense.

Pes, gen. *ped-is*, *foot* ;
bi-ped, centi-pede, ex-ped-ient.

Pet-o, **petit-um**, *aim at, ask for* ;
im-pet-uous, petit-ion, com-pete.

Plic-o, **plicat-um**, } *fold* ;

Plect-o, **plex-um**, } *fold* ;
ap-plic-ant, ap-plicat-ion, ex-plic-it, com-plex, sim-ple, im-ply.

Pon-o, **posit-um**, *place* ;
op-pon-ent, de-posit, post.

Pos-sum, **pot-ens**, *to be able* ;
pos-sible, pot-ential.

Pret-ium, *price* ;
prec-ious, prize (verb).

Prehend-o, **pre(he)ns-um**, *take* ;
com-prehend, ap-prehens-ive, prison, prize (noun).

Pung-o, **punct-um**, *prick* ;
ex-punge, punct-uate, point.

Put-o, **putat-um**, *cut, think* ;
am-putate, re-pute, co-unt.

Quær-o, **quæsit-um**, *seek* ;
query, ex-quisite, in-quisite.

Quatuor, **quadr-a**, *four, square* ;
quart, quadr-ant, s-quadr-on.

Rap-io, **rapt-um**, *snatch* ;
rap-id, rapt-ure, sur-rept-itious.

Reg-o, **rect-um**, *rule* ;
reg-al, cor-rect, reig-n.

Rog-o, **rogat-um**, *ask* ;
pro-rog-ue, inter-rogate.

Rot-a, *wheel* ;
rot-ate, ro-und, ro-ll.

Rump-o, **rupt-um**, *break* ;
rupt-ure, route, rout, rote.

Sal-io, **salt-um**, *leap* ;
sal-ient, as-sault, re-sult.

Scrib-o, **script-um**, *write* ;
de-scribe, post-script, scrib-ble.

Sec-o, **sect-um**, *cut* ;
seg-ment, sect-ion, sick-le.

Sed-eo, **sess-um**, *sit* ;
sed-iment, sess-ion, re-side.

Sent-io, **sens-um**, *feel* ;
con-sent, non-sense, s(c)ent.

Sequ-or, **secut-um**, *follow* ;
con-sequ-ent, per-secute, sect.

Sign-um, *sign* ;
de-sign, sign-ify, sign-al.

Solv-o, solut-um, *loosen* ;
 ab-solve, ab-solut³, solu-ble.
Spec-io, spect-um, *see* ;
 spec-ies, re-spect, sus-pic-ion.
Spir-o, spirit-um, *breathe* ;
 con-spire, in-spirit, ex-(s)pire.
Spond-eo, spons-um, *promise* ;
 re-spond, re-spons-ible, spouse.
St-o, stat-um, *stand* ;
 con-stant, state, in-sti-tute.
String-o, strict-um, *bind* ;
 a-string-ent, re-strict, strait.
Stru-o, struct-um, *build* ;
 in-stru-ment, con-struct, de-stroy.
Surg-o, surrect-um, *rise* ;
 in-surg-ent, re-surrect-ion, source.

Tang-o, tact-um, *touch* ;
 tang-ible, con-tact, con-tag-ious.
Tend-o, tens-um, *stretch* ;
 at-tend, in-tense, por-tent.
Ten-eo, tent-um, *hold* ;
 ten-ant, re-tent-ive, con-tain.
Ter-o, trit-um, *rub* ;
 con-trite, de-tri-ment.

Test-or, testat-um, *witness* ;
 de-test, in-test-ate, testa-ment.
Torqu-eo, tort-um, *twist* ;
 dis-tort, tort-ure, tor-ment.
Trah-o, tract-um, *draw* ;
 con-tract, en-treat, por-tray, trace,
 train.

Val-eo, *to be well* ;
 val-id, pre-vail, val-ue.
Venio, vent-um, *come* ;
 a-ven-ue, ad-vent, super-vene.
Vert-o, vers-um, *turn* ;
 con-vert, di-verse, di-vorce.
Via, *way* ;
 de-vi-ate, pre-vi-ous, en-voy.
Vid-eo, vis-um, *see* ;
 e-vid-ence, vis-ion, en-vy, sur-vey.
Voc-o, vocat-um, *call* ;
 voc-al, ad-vocate, pro-voke.
Volvo-o, volut-um, *roll* ;
 re-volve, re-volut-ion, vol-ume.
Vov-eo, vot-um, *vow* ;
 a-vow, de-vote, de-vout.

63. GREEK DERIVATIVES.

Anthropo-s, *man* ;
 anthropo-logy, mis-anthrope.
Arch-o, *to be before* ;
 mon-arch, arch-aism, arch-ives.
Aster, *star* ;
 aster-isk, astro-nomy, dis-aster.

Ball-o, *throw* ;
 sym-bol, pro-blem, para-ble.
Bio-s, *life* ;
 bio-graphy, amphi-bi-ous.

Ceno-s, *empty* ;
 ceno-taph.
Chron-os, *time* ;
 chrono-logy, chron-icle.
Cosm-os, *order, world* ;
 cosm-etic, cosmo-polite.
Crat-os, *power* ;
 demo-crat, aristo-crac-y.
Cris-is, *judgment, crit-es, a judge* ;
 crisis, crit-ic, hypo-crite.
Crypt-os, *concealed* ;
 crypt, apo-cryph-a.
Cycl-os, *round* ;
 cycle, en-cyclo-pædia.

Dem-os, *people* ;
 demo-crat, epi-dem-ic.
Dox-a (= dogs-a), *opinion* ;
 ortho-dox, dog-matic.
Dynam-is, *force* ;
 dynam-ics, dynas-ty.

Erg-on, *work* ;
 en-erg-y, lit-urg-y, s-urg-eon.

Ge, *the earth* ;
 ge-oology, ge-ometry, apo-gee.
Gon-ia, *angle* ;
 dia-gon-al, hexa-gon.
Graph-o, ge-gramm-enos, *write* ;
 bio-graph-y, epi-gram, gram-mar.

Hedr-on, *seat* ;
 poly-hedron, cath-(h)edr-al.
Hod-os, *way* ;
 meth-(h)od, peri-od, epis-ode.¹
Hydor, *water* ;
 hydro-statics, hydr-ant.

Idio-s, *peculiar* ;
 idio-t, idio-m, idio-synecrasy.

¹ This -ode must be distinguished from the -ode of ep-ode below.

Leg-o, *speak*, log-os, *word* ;
 dia-lect, log-ic, ana-log-y.
Lith-os, *stone* ;
 litho-graph, mono-lith.
Lysis, *a loosening* ;
 ana-lysis, para-lyse, pa-lsy.
Mechan-é, *a contrivance* ;
 machine, mechan-ic.
Metr-on, *measure* ;
 metre, geo-metr-y, baro-meter.
Neo-s, *new* ;
 neo-logy, neo-phyte.
Nom-os, *law* ;
 astro-nom-y, eco-nom-y.
Od-é, *song* ;
 ep-ode, par-od-y, pros-od-y.
Oik-os, *house* ;
 eco-nomy, di-oc-ese.
Onom-a, *name* ;
 an-onym-us, syn-onym.
Opsis, *sight* ;
 syn-opsis, opt-ical.
Pais, gen. paid-os, *boy* ;
 ped-agogue, paed-o-baptist.
Path-os, *suffering* ;
 sym-path-y, path-etic.
Phain-o, *appear* ;
 phan-tasy, phen-omenon, phase.
Phem-i, *say* ;
 blas-pheme, eu-phem-ism.
Pher-o, *carry* ;
 meta-phor, phos-phor-us.
Phil-eo, *love* ;
 phil-anthropy, philo-logy.
Phys-is, *nature* ;
 phys-ical, neo-phyte.
Phon-é, *sound* ;
 sym-phon-y, phon-etic.
Poi-eo, *make* ;
 po-et, po-sy, onomato-pœi-a.

Polis, *city* ;
 polic-e, cosmo-poli-te.
Pous, gen. pod-os, *foot* ;
 anti-pod-es, tri-pod, poly-pus.
Por-os, *passage* ;
 por-ous, em-por-ium.
Prot-os, *first* ;
 proto-plasm, proto-type.
Psych-é, *soul* ;
 psycho-logy, metem-psych-osis.
Rhe-o, rheu-somai, *flow* ;
 rheu-matics, dia-r-rhœa.
Skop-eo, *watch* ;
 tele-scope, epi-scop-al, bi-shop.
Soph-os, *wise* ;
 soph-ism, philo-soph-er.
Stell-o, *send* ;
 apo-stle, epi-stle.
Stich-os, *verse* ;
 di-stich, acro-stic.
Stroph-é, *a turning* ;
 apo-strophe, cata-strophe.
Tech-n-é, *art* ;
 techn-ical, pyro-techn-ics.
Ti-them-i, thes-is, *put, placing* ;
 theme, hypo-thesis.
Theo-s, *god* ;
 theo-logy, the-ist, apo-the-osis.
Tom-é, *a cutting* ;
 ana-tom-y, a-tom, tome.
Ton-os, *a stretching, a note* ;
 ton-ic, mono-ton-ous.
Top-os, *place* ;
 top-o-graphy, top-ic.
Trop-é, *a turning* ;
 trop-ic, helio-trope.
Typ-os, *pattern* ;
 typ-ical, stereo-type.
Zoo-n, *animal* ;
 zoo-logy, zoo-phyte, zo-diac.

COMPOUND WORDS.

64. Two Classes.

A. Syntactical compounds ; in which the parts are connected according to some rule of syntax.¹ Thus in the compound *free-man*, the adjective *free* goes with the noun *man* to qualify it ;

¹ These are sometimes called 'improper' or 'spurious' compounds.

and in *child's-play*, the possessive case *child's* regularly precedes the noun *play*, which it defines. To this class, therefore, the old *pick-tooth* belongs.

B. Juxtapositional compounds; in which the parts are formed into one word by juxtaposition. Thus, in the compound, *post-man*, the two nouns *post* and *man* are made into one word by being placed side by side; and in *hair-breadth*, the two nouns *hair* and *breadth* are placed together, and so form one word without any possessive inflexion to connect them. To this class, therefore, the modern *tooth-pick* belongs.

A. SYNTACTICAL COMPOUNDS.

65. I. A Verb followed by its Object:—*tell-tale*, *scare-crow*, *pick-pocket*, *dread-nought*, *ward-robe*, *break-fast*, *skin-flint*, *dare-devil*, *stop-gap*, *pass-port*, *turn-key*, *spend-thrift*, *make-shift*.

NOTE.—The above are nouns; but *lack-lustre*, as in 'a *lack-lustre* eye,' is an adjective, and so generally is *catch-penny*. *Scape-grace* is one who has escaped grace. *Vouch-safe* is a verb followed by an adjective. *Make-believe* (pretence) is a verb followed by an infinitive. Its plural is *make-believes*, not *make-beliefs*.

66. II. (a) An Adjective followed by a Noun which it qualifies:—*black-bird*, *broad-sword*, *free-trade*, *long-run*, *short-hand*, *black-leg*, *dead-letter*, *hoar-frost*, *quick-sand*, *lay-man*, *ill-luck*, *safe-conduct*.

NOTE.—*Common-place* and *every-day* are adjectives. *Live-stock* is short for *alive-stock*. *Free-hold* (cf. *strong-hold*) is property held free of duty or rent. *Rough-rider*, rider of rough or untrained horses, belongs to 72.

(b) A Present Participle followed by a Noun which it qualifies:—*humming-bird*, *flying-fish*, *fighting-man*, *loving-kindness*, *sliding-scale*, *finishing-stroke*, *rising-ground*. These compounds must be carefully distinguished from those in 76.

NOTE.—In some instances the participial ending is omitted for the sake of brevity:—*spring-tide* (for *springing-tide*), *leap-year*, *force-pump* (also *forcing-pump*), *slip-knot*, *screech-owl*, *fly-leaf*, *fly-wheel*, *jog-trot*, *leap-frog*, *draw-bridge*, *catch-word*, *turn-pike*, *turn-stile*.

(c) A Past Participle followed by a Noun which it qualifies. Here, in all instances, the participial ending is omitted:—*drift-wood* (for *drifted-wood*), *lock-jaw*, *char-coal* (charred-coal), *clasp-knife*, *rack-rent*, *mince-meat*, *foster-child*, *skim-milk*, *pull-bread*.

NOTE.—*Hang-dog* is an adjective. *Hear-say* (what is heard said) is a noun derived from the verb 'to hear-say' (cf. *make-believe*, verb and noun).

67. **III.** A Noun in the possessive case followed by another Noun which it defines (the apostrophe of the possessive being sometimes omitted and sometimes retained):—*herds-man*, *sports-man*, *goins-man*, *kins-man*, *swords-man*, *steers-man*, *oars-man*, *hunts-man*, *states-man*, *cox-comb* (cock's-comb), *fools-cap*, *stone's-throw*, *jew's-harp*, *fool's-errand*, *heart's-ease*, *king's-bench*.

NOTE.—*Bird's-eye*, as in 'a *bird's-eye* view,' is an adjective; as in *hair-breadth*, the noun being *hair's-breadth*.

68. **IV.** An Adverb (or an Adjective used adverbially) followed by a Participle or an Adjective, which it modifies:—*fur-seeing*, *long-suffering*, *full-blown*, *thorough-bred*, *strait-laced*,¹ *so-called*, *all-wise*, *bitter-sweet*, *dead-ripe*, *luke-warm*, *fool-hardy* (foolish-hardy).

69. **V.** (a) A Verb or a Noun followed by an Adverb which modifies it:—*run-away*, *cast-away* (cf. *out-cast*, 78), *gad-about*, *look-out* (cf. *out-look*), *go-between*, *break-down*, *turn-out* (cf. *out-turn*), *set-off* (cf. *off-set*), *lock-up*, *draw-back*, *passer-by*, *looker-on* (cf. *on-looker*, 77), *stay-at-home*, *fare-well*, *die-hard*.

NOTE.—*Tumble-down* (as in 'a *tumble-down* cottage'), and *knock-down* (as in 'a *knock-down* blow') are adjectives. *Keep-sake* means something that is given one to *keep* for the *sake* of the giver.

(b) A Noun followed by an Adjective which qualifies it:—*hand-ful*, *help-meet*, *knight-errant*, *court-martial*.

70. **VI.** A Preposition followed by its Object:—*over-land* (adj. and adv.), *over-board* (adv.), *behind-hand* (adv.), *out-law* (noun), *out-door* (adj.), *out-of-doors* (adv.), *after-noon* (noun), *under-graduate* (noun).

B. JUXTAPOSITIONAL COMPOUNDS.

I. Nouns.

71. A Noun preceded by another Noun which defines it:—*lamp-oil*, oil for a lamp; *oil-lamp*, a lamp for oil; *sea-man* (cf. *lands-man*, 67), *air-man*, *man-servant*, *elbow-room*, *horse-power*, *whole-sale*, *arm-pit*, *skeleton-key*, *hero-worship*, *home-thrust*, *smart-money*, *table-talk*, *jail-bird*, *fire-escape*.

NOTE.—*Green-house* is a house for greens or plants; *poor-house* is a house for the poor; *sick-nurse* is a nurse for the sick. *Name-sake* (cf. *keep-sake*, 69 note) means one whose name has been given him for the sake of another, and then one bearing the same name as another. *Wind-fall* is a fall (of fruit) caused by the wind, and so the fallen fruit itself. *God-send* is something sent by God.

¹ Such compounds must be carefully distinguished from those in 80. Thus in *well-armed*, 'armed' is a p.p.; but in *long-armed*, 'armed' is an adjective. Cf. 59, note.

72. A Noun followed by another Noun which governs it:—*bread-winner, ring-leader, care-taker, time-server, screw-driver, life-preserver, pen-wiper, shoe-black, body-guard.*

73. A Noun followed by a Verbal Noun which governs it:—*star-gazing, bull-baiting, deer-stalking, wool-gathering.*

NOTE.—*Blood-shed* (blood-shedding) and *man-slaughter* come under this head.

74. A Noun followed by a present Participle or by an Adjective which governs it:—*heart-rending, ear-piercing, note-worthy, lamb-like.*

75. A Noun preceded by a Pronoun which defines it:—*he-goat, she-devil, self-will.*

76. A Noun preceded by a Verbal Noun which defines it:—*washing-stand* (a stand for washing), *laughing-stock, skipping-rope, whipping-boy, stepping-stone, working-day* (and *work-day*), *walking-stick, drawing-room* (109, III.), *watering-place, stumbling-block, stalking-horse.* These compounds must be carefully distinguished from those in 66, (b).

NOTE.—In some instances *-ing* is omitted for the sake of brevity:—*grind-stone* for *grinding-stone*, *tread-mill* for *treading mill* (a mill worked by the treading of prisoners' feet); *wash-house, bake-house, store-house, blow-pipe, hush-money, pitch-fork, ram-rod, spy-glass, stand-point* (cf. *starting-point, turning-point*), *peep-show, guess-work, go-cart.*

77. A Noun preceded by an Adverb which modifies it:—*under-wood, after-thought, counter-charm, fore-sight, in-sight, over-load, by-stander, on-looker* [cf. *looker-on*, 69, (a)], *out-patient, down-fall.*

78. A Verb (with the force of a noun) preceded by an Adverb which modifies it:—*out-cast, out-come, out-turn* [cf. *turn-out*, 69, (a)], *out-look* (cf. *look-out*), *off-set* (cf. *set-off*), *up-keep, up-start.* *Well-being* and *short-coming* are similar compounds.

II. Adjectives.

79. An Adjective (or a Participle) preceded by a Noun. In these the first part is adverbial to the second, and may represent—

(1) Cause, agency:—*home-sick, sick through thoughts of home; wind-bound, purse-proud, moth-eaten, frost-bitten, land-locked.*

(2) Measure:—*knee-deep*, as deep as to reach the knee; *world-wide, year-old, breast-high.*

(3) Manner:—*blood-red, red like blood; pitch-dark, dirt-cheap, stone-blind, milk-white, nut-brown, stock-still* (adv.), *dog-weary.*

(4) Locality or point of Reference:—*heart-sick, sick at heart; top-heavy, weather-wise, fire-proof, water-tight, sea-worthy, colour-blind.*

80. A Noun preceded by an Adjective or by a Noun used adjectivally:—*bare-foot*, *blind-fold*, *two-fold*, *two-penny*, *four-horse*.¹ In modern English these compounds usually take the ending *-ed*:—*bare-footed*, *narrow-minded*, *hook-nosed*, *red-handed*, *cross-grained*, *one-sided*, *two-legged*. These compounds must be carefully distinguished from those in 68.

NOTE.—We say *four-footed* when speaking of animals; but *a four-foot rule*, 'a *three-foot stool*.' *Long-lived* is formed from *long* and *life*, and not from the verb *live*, just as *ill-lived* is formed from *ill* and *wife* (cf. *live-long* for *life-long*, *live-ly* for *life-ly*). *Cold-blooded* has two meanings, as in 'a cold-blooded animal' and 'a cold-blooded murder.' *Knock-kneed* is for *knocking-kneed*, having knees that knock together. *New-fangled* is a corruption of *new-fangle*, fond of what is new. A *half-blood* is a *half-blooded* person, one of mixed race. *Hair-brained* is a misspelling for *hare-brained*.

III. Verbs.

81. A Verb preceded by an Adverb:—*cross-question*, *over-hear*, *fore-warn*, *back-slide*, *under-go*, *in-fold*, *out-bid*, *half-drown*.

82. A Verb preceded by an Adjective, which points to the result of the verbal action:—*white-wash*, to *wash* so as to make *white*; *rough-hew*, to *hew* (wood) so that it remains *rough*; *safe-guard*, *rough-shoe*.

83. A Verb preceded by a Noun: *back-bite*, *brow-beat*, *hood-wink*, *way-lay*, *ear-mark*.

84. **Phrase Compounds** are phrases the words of which are connected by hyphens:—*so-and-so*, *well-to-do*, *forget-me-not*, *would-be*; a *good-for-nothing* fellow, a *peace-at-any-price* policy, a *dog-in-the-manger* attitude. Many of these are made up of a Noun followed by a Preposition with its Noun, which together describe the first noun:—*man-of-war*, *coat-of-arms*, *ticket-of-leave*, *mother-of-pearl*, *cat-o-nine-tails*, *will-o'-the-wisp*, *Jack-of-all-trades*, *son-in-law*, *commander-in-chief*, *four-in-hand*, *baby-in-arms*, *man-at-arms*, *barrister-at-law*.

85. **Form of Compounds**.—Compound words, as regards their form, may be divided into three classes:—

(1) Compounds in which the component parts are connected by a hyphen:—*bull-dog*, *heart-broken*, *passer-by*.

NOTE.—In some compounds the parts are so loosely connected that they are often written separately without a hyphen between them, as *mother tongue*, *cannon ball*, *well known*. In many instances, however, a difference

¹ These earlier compounds are, in their formation, syntactical; they are placed here on account of their parallelism with the later and more numerous compounds of a like nature.

of meaning is caused by the insertion or the omission of the hyphen. Thus a *long boat* is any boat that is long, a *long-boat* is a special kind of boat; *red tape* means tape that is red; *red-tape* means official pedantry; a *man of war* is a soldier, a *man-of-war* is a line-of-battle ship. Similarly with *red-coat*, *blue-jacket*, *grey-beard*, *blue-socking*, *slow-coach*, *bald-head*, *short-horn*.

(2) Compounds in which the parts have become so closely connected by usage that they dispense with the hyphen:—*vineyard*, *passport*, *butterfly*, *sunstroke*, *midnight*.

NOTE.—Similarly with words compounded with prefixes:—*antichristian*, but *anti-Jacobin*; *nonconformist*, but *non-conductor*; *prehistoric*, but *pre-Raphaelite*; *postprandial*, but *post-nuptial*.

(3) Compounds in which the parts have become so closely connected that not only do they dispense with the hyphen, but a modification of one or both of the parts takes place:—*primrose* (prime rose), *pastime* (pass time), *holiday* (holy day), *handful* (hand full), *purblind* (pure blind), *partake* (part take).

86. Use of the Hyphen.—In Verbs compounded with prefixes the hyphen is sometimes retained (as in the Nouns *to-day*, *mid-day*) in order to help the pronunciation:—(1) *react*, *reappear*, *reinvest*, *reinstale*, *reinvigorate*, *reiterate*, *reunion*; but *re-echo*, *re-open*, *re-enact*, *re-enforce* (but *reinforce*), etc. (2) *coalesce*, *coerce*, *coeval*, *coincide*; but *co-heir*, *co-ally*, *co-ordinate*, *co-partner*, *co-operate*. (3) *preoccupy*, *preordain*; but *pre-eminent*, *pre-existent*, *pre-emption*; also *mis-send*, *trans-ship*.

NOTE.—Observe the difference in meaning between *recollect* (remember) and *re-collect* (collect again); *recreation* (amusement) and *re-creation* (new creation); *recover* and *re-cover*; *recount* and *re-count*; *reform* and *re-form*.¹

HYBRIDS.

87. A Hybrid is a Secondary Derivative or a Compound word whose parts are derived from different languages. Thus:—

(a) in the derivatives—

<i>re-mind</i> ,	the stem is	Teutonic,	the prefix is	Romanic.
<i>un-seal</i> ,	„	Romanic,	„	Teutonic.
<i>bond-age</i> ,	„	Teutonic,	the suffix is	Romanic.
<i>false-hood</i> ,	„	Romanic,	„	Teutonic.

(b) in the compounds—

<i>hand-kerchief</i> ,	the first part is	Teutonic,	the second part is	Romanic.
<i>hair-loom</i> ,	„	„	„	Teutonic.
<i>ic-icle</i> ,	„	„	„	Celtic.
<i>cable-gram</i> ,	„	„	„	Greek.
<i>aero-plane</i> ,	„	„	„	Romanic.

¹ Cf. “They have to give Home Rule and Welsh Disestablishment their second passage through the Commons, and to *re-present* them to the Lords” (*The Nation*).

THE SIGNIFICANCE OF WORDS.

SYNONYMS.

88. **Synonyms** are words of the same grammatical class that have a similar, but not an identical, meaning.

Thus the group, *pride*, *vanity*, *conceit*, *arrogance*, *assurance*, *presumption*, *haughtiness*, *insolence*, are synonyms. They contain one general notion, but differ in the way in which they express it. This may be shown by the following sentences illustrating each :—

- (a) He took a *pride* in his high birth and family connexions.
- (b) He suspected that they were ridiculing him, and his *vanity* was wounded.
- (c) He is very ignorant, but full of *conceit*, thinking that he knows a great deal.
- (d) He treated the woman with great *arrogance*, asking her how such a poor creature as she was, dared contradict a man of wealth and position like himself.
- (e) How can you have the *assurance*, after insulting me, to ask a favour at my hands?
- (f) I had the *presumption* to dedicate to you a very unfinished work.
- (g) He entered pompously, strutting and staring round upon those present with the utmost *haughtiness*.
- (h) On my complaining to the man that he had beaten my dog without the slightest provocation, he replied, with great *insolence*, that he only wished it had been the cur's master instead.

From the above sentences we see that the *proud* man rates highly what he really possesses; the *vain* man is eager for the applause of others often on account of qualities he does not possess; the *conceited* man has an overweening opinion of his own abilities; the *arrogant* man has a supreme contempt for all who differ from him in any way; the man of *assurance* boldly puts forward his claim to what he has no right to expect; the *presuming* man will venture on doing things that others would shrink from doing; the *haughty* man betrays in his manners and deportment the pride that he feels; while the *insolent* man displays it by inflicting insult upon other people.

A group of synonyms may often be illustrated by single phrases, as *harmless*, *innocuous*, *innocent* :—

- (a) a *harmless* lunatic.
- (b) an *innocuous* drug.
- (c) an *innocent* victim.

89. A knowledge of Derivation is often of great use in distinguishing the synonyms of a language. For example:—

(a) **Repentance, penitence, contrition, compunction, remorse.**—*Repentance* and *penitence* (both containing L. *pena*, punishment) consist in *pain* felt for wrong doing; *contrition* (L. *contritus*, worn away) is to be *bruised* in one's mind for sorrow; *compunction* (from L. *compunctus*, pierced through) is to feel a *prick* or *sting*; *remorse* (from L. *remorsus*, bitten again) is to have a *gnawing* pain.

(b) **Common, vulgar, ordinary.**—*Common* (from L. *communis*, shared by all alike) is opposed to 'rare'; *vulgar* (from L. *vulgus*, the mob) is opposed to 'polite'; *ordinary* (from L. *ordinem*, a class) is opposed to 'distinguished.'

(c) **Contagious, epidemic, endemic.**—*A contagious* (from L. *con*, with, *tango*, I touch) disease is one communicated by *contact*; an *epidemic* (Gk. *epi*, *demos*, upon the people) is a disease that comes *upon* or attacks for a time a whole district; while an *endemic* (Gk. *en*, *demos*, in or among the people) is one that permanently prevails in a particular neighbourhood.

SKETCHES OF SYNONYMS.

90. The difference of meaning in some of the more common synonyms is briefly sketched below. The student should illustrate these by forming sentences on the plan given above, or by bringing them into short pieces of written composition.

1. **Notorious, famous, illustrious, notable, renowned, noted.**—*Notorious* is always used in a bad sense; *noted* in either a good or a bad sense; the rest in a good sense. A man is *famous* or *renowned* for his achievements; *illustrious* for his high rank; *notable* for some special act; *notorious* for his crimes; and *noted* for his peculiarities.

2. **Observe, remark, notice.**—To *observe* is a general or continuous act, to *remark* is a special or single act. We *observe* a person's demeanour; we *remark* its peculiarities. To *notice* is to observe in a cursory way.

3. **Enormous, vast, large, huge, big, immense.**—*Enormous* means *out of rule*, and so is used of size or extent that is awkward, or unpleasing; *vast* (from the same root as 'waste') refers to space; *large* to size; *huge* and *big* to bulk, *huge* being the stronger word; *immense* is that which cannot be measured.

4. **Import, sense, meaning, signification, significance.**—*Import* is the actual signification of words as they stand in a sentence.

Sense is the possible signification which they might bear. *Meaning* is the signification intended by the writer. Hence, an author may declare his *meaning* to be so and so; his words may bear that *sense*; but such may not be their obvious import. *Significance* is stronger than *signification*. We say 'What is the *signification* of this accent?' but, 'Small things often have great *significance*.'

5. **Amusement, diversion, recreation.**—*Amusement* is that which occupies the vacant mind; *diversion* is that which turns the thoughts *aside* into a new direction; *recreation* is that which refreshes the mind after work. Thus, football supplies the players with *recreation*; the spectators with *amusement* in watching the game, and with *diversion* in seeing the ludicrous falls of some of the players.

6. **Timid, timorous, cowardly, dastardly.**—*Timid* applies to a person's state of mind or to his disposition; *timorous* only to his disposition; *cowardly* and *dastardly* are used alike of character or conduct, *dastardly* implying also meanness. A *timid* man may, on certain occasions, be brave; a *cowardly* man never.

7. **General, universal.**—*General* means 'relating to a genus or whole class,' and is opposed to *special*, 'relating to a species.' A man wins *general* approbation when the community as a whole approves of his conduct, any particular individuals that may disapprove of it being left out of consideration. So that *general* may be said to include the greater part or number of anything; while *universal* includes every particular part. Pope is *generally*, Homer is *universally*, admired.

8. **Lie, falsehood, untruth, deception, fiction.**—These words are arranged in order according to the diminishing amount of censure they imply. *Lie* is an intentional violation of truth, and is a more offensive word than *falsehood*, which again may be 'softened down into *untruth*'; a *deception* is often accidental, while a *fiction* is merely something invented or imagined.

9. **Discover, invent.**—We *discover* something that existed before, but was unknown; we *invent* new combinations. Columbus *discovered* America; Jansen *invented* the telescope.

10. **Dismay, daunt, appal.**—*Dismay* denotes a state of gloomy apprehension. A man is *daunted* by a sudden obstacle, he is *appalled* by what raises a sense of overwhelming terror.

11. **Glad, delighted, gratified, merry.**—*Delighted* expresses a stronger sense of pleasure than *glad*; while *gratified* implies that we owe our gladness to another; we show by our actions or bearing when we are *merry*.

12. **Give, confer, grant.**—*Give* is the general term; *confer* implies superior authority in the giver; we *grant* an answer to a petition.

13. **Habit, custom.**—*Habit* is the internal principle that prompts us to external action or *custom*. A *habit* of devotion leads to the *custom* of praying. But we say, 'He had a *habit* of doing so,' not *custom*; 'There was a *custom* among the Jews,' not *habit*.

14. **Transient, transitory, fleeting.**—*Transient* is short, even at the best; *transitory* is having the nature of *transient*; *fleeting* is actually passing away: as 'To consider the *fleeting* hours of this *transitory* life made but a *transient* impression on his stubborn soul.'

15. **Liberty, freedom.**—*Liberty* implies previous constraint; *freedom*, absence of constraint at the present moment. A slave is set at *liberty*; his master has always possessed *freedom*.

16. **Liberal, generous, charitable.**—*Liberal* implies an absence of servile niggardliness; *generous*, nobleness of feeling, placing others before oneself; *charitable* points to the spirit of love or kindness in which an action is done.

17. **Sensuous, sensual, sensitive, sensible, sentient, sentimental.**—*Sensuous*, addressing the senses, is often used as a less objectionable form of *sensual*, which generally means voluptuous, lewd; *sensitive* is quick to take impressions; *sensible* is capable of taking them; *sentient* is having the faculty of feeling; *sentimental* is having an excess of feeling.

18. **Grave, sober, serious, solemn.**—*Grave*, because of weighty or important considerations; opposed to levity; *sober*, because of the absence of what exhilarates; opposed to flightiness; *serious*, because of reflection; opposed to sportiveness; *solemn*, because of something peculiar and rare, often with the idea of religious awe, as 'a *solemn* promise,' 'a *solemn* silence'; opposed to gaiety.

19. **Sympathy, compassion, pity, fellow-feeling.**—*Sympathy* is generally felt for our equals when in distress; *compassion* for our inferiors, with an effort to relieve them; *pity* does not imply any sense of connexion with the object pitied; we pity a condemned criminal; *fellow-feeling* implies this sense of connexion, and may refer to joyful as well as to sad circumstances.

20. **Leave, quit, forsake, desert, relinquish, renounce, abandon.**—To *leave* is the general term; we *leave* persons or things with the

intention of returning ; we *quit* or *abandon* things, and *forsake* or *desert* persons,—whereto we return no more ; to *forsake* and to *desert* generally imply fault in the person who does so ; to *relinquish* implies regret ; to *renounce* is to leave in a formal or public manner ; to *abandon* is to leave hopelessly and entirely. •

21. **Trifling, trivial, paltry.**—A *trifling* matter is one merely of small importance ; a *trivial* matter is a small matter made too much of. *Trivial* implies contempt ; *trifling* does not. *Paltry* is more contemptuous than *trivial*.

22. **Idle, lazy, negligent, indolent.**—*Idle* is opposed to busy ; *lazy*, to alert ; *negligent*, to diligent ; *indolent*, to active. An *idle* man dislikes doing work ; a *lazy* man dislikes taking trouble ; a *negligent* man dislikes taking care ; and an *indolent* man dislikes being roused or disquieted.

23. **Temporal, temporary.**—*Temporal* means relating to time, as opposed to eternity ; *temporary* means lasting only for a time. The affairs of this world are *temporal* ; our pleasure in looking at an eclipse of the moon is *temporary*.

24. **Silly, foolish, stupid, simple.**—*Silly* often denotes deficiency of intellect ; *foolish*, an abuse of intellect. *Foolish* implies blame ; *silly*, contempt ; *stupid* expresses a cloudy perception of everything ; *simple* implies a want of that quick-sightedness which comes from experience of the ways of the world or from natural shrewdness. •

25. **Continuous, continual, constant, perpetual, eternal.**—A *continuous* action is one that is uninterrupted as long as it lasts ; *continual* is that which is frequently renewed, though interrupted. A storm of rain is *continuous* ; a succession of showers is *continual* ; rain regularly recurring for a long period is *constant*. *Perpetual* is that which is both continuous and lasting ; as ‘perpetual motion’ ; *eternal* is lasting through all the past as well as the future.

26. **Religious, pious, godly, devout, righteous.**—*Religious* means scrupulous in one’s conduct towards God ; *pious* implies a reverence for what is good and a desire to do good ; *godly* means endeavouring to be like God ; *devout*, devoted to the worship and service of God ; while *righteous* means upright and honest in one’s dealings.

27. **Strict, severe.**—*Strict* is used of one who likes to keep closely to rules and regulations ; *severe*, of one who keeps so close to them as to punish the slightest infringement.

28. **Permit, allow, suffer.**—To *permit* is to give a decided acquiescence; to *allow* is to abstain from refusal; to *suffer* is not to oppose a thing, though our feelings are against it. A school-master may *suffer* a fault to pass unnoticed; may *allow* his scholars occasionally to talk in the class-room; and *permit* their going out of the room.

29. **Command, injunction, order.**—*Command* is the loftier term, as in 'By command of the Queen'; an *injunction* comes from some superior authority, often as to general conduct; an *order* from some arranging or directing authority, as to particular acts. A servant receives *orders* to do something for his master, but *injunctions* to be careful and painstaking.

30. **Delightful, delicious.**—*Delightful* is applied both to the pleasures of the mind and to those of the senses, except taste; *delicious* only to those of the senses. An excursion is *delightful*, a fruit is *delicious*.

31. **Character, reputation.**—*Character* is the sum of a man's qualities which *mark* him as good or bad; *reputation* is what people *think* of those qualities, as far as they know them. A dishonest man has a bad *character*; but if he manages to conceal his dishonesty, he may have a good *reputation*.

32. **Part, portion.**—*Part* is the general term; a *portion* is a part set aside for a special purpose. A friend may go *part* of the way home with you; a daughter receives a marriage *portion*.

33. **Sociable, social.**—*Sociable* means fitted for society; *social*, related to society: a *sociable* man; *social* science.

34. **Efficacious, efficient, effective, effectual.**—These all mean 'producing the desired result,' but differ slightly in their use. A patient, having received an *efficacious* remedy, which is found to be very *effective* in its working, from an *efficient* physician, is *effectually* cured. Or we might say that a remedy was not only *effective* but *efficient*; not only *efficient* but *efficacious*; not only *efficacious* but *effectual*.

35. **Confess, admit.**—*Confess* is a stronger expression than *admit*. We *confess* that we are wrong; we *admit* that we are mistaken.

36. **Crime, vice, sin.**—*Crime* is a violation of the law of a country; *vice* is a violation of a moral law; *sin* is a violation of a religious law. Smuggling is a *crime*; idleness is a *vice*; unbelief is a *sin*.

37. **Passive, impassive, patient.**—*Passive* means doing nothing, because one has a capacity for endurance; *impassive* means doing nothing, because one's feelings are blunted. *Patient* refers to the mental condition. A man is *patient*, when he submits to a wrong without anger or repining; *passive*, when he submits to a wrong without resisting; *impassive*, when he submits to a wrong because he does not feel it. •

38. **Simulate, dissimulate.**—To *simulate* is to pretend to be what you are not; to *dissimulate* (or *dissemble*) is to hide what you really are. A thief dressed up as a policeman practises *simulation*; a detective in plain clothes practises *dissimulation*. •

39. **Visitor, visitant.**—*Visitor* is the common term; but we should speak of an angel as a celestial *visitant*, not *visitor* (cf. *person* and *personage*).

GROUPS OF SYNONYMS.

91. A number of these are given below. It will be a useful exercise for the student to distinguish their meanings and illustrate them in short pieces of written composition.

1. Power, strength, force, authority.
2. Anger, vexation, annoyance, wrath, resentment.
3. Wisdom, learning, acquaintance, knowledge.
4. Unnatural, non-natural, preternatural, supernatural.
5. Laughable, ludicrous, ridiculous, comic, absurd.
6. Build, erect, construct.
7. Bravery, courage, gallantry, prowess, heroism.
8. Deference, respect, reverence, veneration.
9. Frank, candid, ingenuous, honest, sincere.
10. Timidity, shyness, bashfulness, diffidence.
11. Treachery, treason.
12. Useful, advantageous, expedient, beneficial, profitable, serviceable.
13. Hasty, premature, precipitate.
14. Pain, grief, sorrow, agony, anguish.
15. Authentic, genuine.
16. Comprehend, understand, apprehend.
17. Gentle, tender, kind, mild.
18. See, look, behold, discern, perceive, descry, espy.
19. Return, restore, surrender.
20. Dangerous, perilous, hazardous.
21. Compulsion, restraint, constraint.
22. Figure, emblem, symbol, type.
23. Occurrence, event, circumstance.
24. Superfluous, needless, unnecessary.
25. Obvious, clear, evident, manifest, apparent.
26. Tell, say, relate, recount, describe.
27. Customary, fashionable, conventional, habitual, prevalent.
28. Do, perform, transact, accomplish, effect, execute, achieve.
29. Adversity, calamity, misery, tribulation.
30. Imagination, fancy.

31. Teach, instruct, inform, educate.
32. Civil, courteous, affable, polite.
33. Linger, loiter, stay.
34. Implacable, unrelenting, inexorable.
35. Secret, hidden, covert, tacit.
36. Sly, cunning, crafty, deceitful.
37. Avaricious, miserly, stingy, penurious.
38. Dominate, domineer.
39. Faith, belief, credulity.
40. Privacy, retirement, solitude, loneliness, desolation.
41. Envy, jealousy.
42. Autocrat, despot, tyrant, monarch.
43. Wit, humour.
44. Error, mistake, blunder.
45. Dexterity, address, skill, cleverness.
46. Bias, prepossession, prejudice.
47. Aversion, antipathy, dislike, hatred, repugnance, detestation, abhorrence.
48. Enemy, antagonist, adversary, opponent.
49. Reproof, reprimand, censure, remonstrance, reproach.
50. Distinguish, discriminate.
51. Person, individual, creature, being.
52. Savage, barbarian.
53. Size, bulk, volume.
54. Couple, pair, brace.
55. Surprise, astonish, astound, startle.
56. Truism, platitude.
57. Truth, veracity.
58. Revenge, vengeance.
59. Exceptional, exceptionable.
60. Fatalism, fatality.
61. Vulgarism, vulgarity.
62. Communism, community.
63. Opportunity, occasion, juncture.
64. Ostensibly, apparently.
65. Deceptive, deceitful.
66. Disposal, disposition.
67. Degeneration, degeneracy.
68. Exposure, exposition.
69. Competitor, rival.
70. Posture, position.
71. Procedure, proceeding.
72. Ceremonious, ceremonial.
73. Sanative, sanatory, sanitary, salubrious, salutary.
74. Answer, reply, response, rejoinder.
75. Consent, assent, accede, comply, acquiesce.
76. Agree, correspond, coincide.
77. Symmetry, uniformity.
78. Pertinacious, persistent, obstinate.
79. Cheerful, happy, joyful, jovial.
80. Dry, arid, parched, sere.
81. Old, ancient, aged, antique, antiquated, venerable, archaic, obsolete.
82. Garish, gaudy, showy, gay.
83. Bright, radiant, lucid, luminous.
84. Darkness, gloom, obscurity, blackness.

85. Future, prospective, subsequent.
86. Merely, simply.
87. Middle, centre.
88. New, novel, fresh, recent, modern.
89. Fear, alarm, dread, terror, horror, fright, consternation, dismay, panic.
90. Irretrievable, irreparable, irremediable, irrevocable.
91. Get, gain, acquire, obtain, win, procure, earn.
92. List, catalogue.
93. Hot, warm, ardent, fervent, fiery, glowing.
94. Small, slight, little.
95. Inclination, leaning, bent, tendency, proneness, propensity.
96. Try, endeavour, attempt, essay.
97. Conquer, defeat, vanquish, overcome, discomfit.
98. Attribute, impute.
99. Shake, tremble, quake, shiver, shudder, quiver, vibrate.
100. Ambiguous, equivocal.
101. Tire, fatigue, weary, bore, exhaust.
102. Parody, travesty, caricature, burlesque.
103. Complete, perfect, whole, entire.
104. Wise, sage, sagacious, prudent, sensible, shrewd.
105. Era, epoch.
106. Reasonable, rational.
107. Elude, evade, escape.
108. Change, alter, vary, diversify.
109. Powerful, potent, potential, cogent, valid.
110. Esteem, value, prize.
111. Maxim, adage, saw, proverb, byword, aphorism.
112. Decisive, crucial.
113. Analogy, parallel.
114. Expert, adroit, handy, deft.
115. Difficult, hard, arduous, onerous, troublesome.
116. Hindrance, impediment, obstacle, obstruction.
117. Example, instance, specimen, sample, illustration.
118. Have, possess, hold.
119. Temper, humour, disposition, nature.
120. Odd, queer, strange, singular, curious, quaint.
121. Cause, reason, occasion, ground.
122. Boldness, audacity, rashness, temerity.
123. Careless, thoughtless, inconsiderate, negligent, neglectful, inadvertent.
124. Propitious, auspicious, favourable, fortunate.
125. Ironical, satirical, sarcastic, cynical.
126. Live, dwell, reside, stay.
127. Beautiful, pretty, handsome.
128. Request, requisition.
129. Repeal, abrogate, annul, cancel, abolish.
130. Benevolent, beneficent, beneficial.
131. Epitome, compendium, abstract, précis, digest, summary, synopsis.
132. Resist, oppose, withstand.
133. Imitate, copy.
134. Temperate, abstemious, frugal.
135. Accost, address, salute.
136. Cheer, enliven, animate, elate, exhilarate.
137. Life, animation, vivacity, spirit.

138. Distinguish, discriminate, differentiate, diagnose.
139. Deficient, defective.
140. Exceedingly, extremely, excessively.
141. Quick, prompt, hasty, rapid, brisk, nimble.
142. Sure, certain, positive.
143. Junction, juncture.
144. Vague, casual, doubtful, indefinite.
145. Exact, accurate, correct, precise, strict, scrupulous.
146. Erroneous, false, groundless, incorrect, spurious.
147. Expedient, opportune, judicious, advisable.
148. Violent, boisterous, turbulent, rough, rude, impetuous.
149. Illusion, delusion.
150. Hearty, eager, zealous, enthusiastic.
151. Kill, murder, massacre, assassinate.
152. Assert, asseverate.
153. Burn, scorch, parch, sear, singe, scald.
154. Visible, apparent, plain, manifest, evident, clear, distinct, obvious, conspicuous, glaring.
155. Forgive, pardon, excuse, overlook.
156. Truthful, sincere, candid, honest, blunt, artless.
157. Urgent, momentous, grave, critical, paramount, imperative.
158. Abstain, refrain, forbear.
159. Scope, extent, range.
160. Hindrance, obstacle, difficulty, impediment.
161. Primary, primitive.
162. Reciprocal, mutual.
163. Continuance, continuation, continuity.
164. Refuse, decline, reject, deny.
165. Riches, wealth, opulence, affluence.
166. Peaceful, peaceable, placid, calm, serene, tranquil, quiet.
167. Jocose, funny, droll, comical.
168. Great, grand, noble, august, sublime.
169. Irreparable, irrevocable, irretrievable.
170. Praise, approval, commendation, applause, eulogy, panegyric, encomium.
171. Depreciate, disparage, decry.
172. Self-denial, unselfishness, altruism.
173. Beastly, bestial.
174. Temperate, moderate, frugal, sparing, abstemious.
175. Union, unity.
176. Reward, recompense, remuneration, fee, honorarium.
177. Conciliate, reconcile.
178. Different, various, varied, diverse, distinct, diversified.
179. Rite, ceremony.
180. Restrictive, prohibitive, exclusive.
181. Finish, close, complete, terminate, conclude.
182. Defer, delay, postpone.
183. Withdraw, retract.
184. Memorial, memorandum, record, commemoration.
185. Adherence, adhesion.
186. Waver, fluctuate, vacillate.
187. Natural, usual, familiar, normal, ordinary.
188. Persistent, chronic, permanent, perennial.
189. Testimony, evidence.
190. Mix, mingle, combine, join.

191. High, tall, lofty.
192. Strong, vigorous, robust, hardy.
193. Capability, capacity, ability.
194. Intellect, understanding, intelligence.
195. Value, worth.
196. Persevere, persist.
197. Trust, credit.
198. Awkward, clumsy.
199. Impracticable, impossible.
200. Inevitable, unavoidable.
201. Respect, esteem.
202. Vacant, empty, void.
203. Slander, calumny, detraction, defamation.
204. Confuse, confound, derange.
205. Increase, enlarge, augment.
206. Prompt, incite, instigate, provoke.
207. Regret, lament, deplore.
208. Scarce, rare.
209. Despise, contemn, scorn, disdain.
210. Rise, ascend, mount, soar.
211. Recover, regain, retrieve.
212. Guard, keep, preserve.
213. Frailty, foible, failing.
214. Severe, harsh, rigorous, stern, austere, strict.
215. Brief, concise, terse, pithy.
216. Contemplation, meditation.
217. Modest, diffident, bashful, shy, demure, reserved.
218. Mad, insane, imbecile.
219. Rude, impertinent, insolent, impudent.
220. Force, compel, coerce, oblige, constrain.
221. Separate, part, divide.
222. Abbreviate, abridge.
223. Hereafter, henceforth.
224. Conscious, aware.
225. Perpendicular, vertical.

ANTONYMS.

92. The opposite of synonyms are *antonyms*, which are words of the same class that are antithetical to each other in meaning. Thus *life* is the antonym of *death*, *good* of *bad* or *evil*, *rise* of *fall*. Mere negations, like *truth*, *untruth*; *noisy*, *noiseless*; *sense*, *nonsense*; *ordinary*, *extraordinary*, may be left out of consideration. It should be noticed that some words, used in different senses, have more than one antonym, as *right*, *wrong*; *right*, *left*. In the same way the antonym of *rich*, when applied to fare or diet, is not *poor* but *plain*; of *wild*, applied to a flower, is *garden*; of *fair*, applied to hair or complexion, is *dark*. The opposite of a *bright* light is not a *dark* but a *dim* light; of a *sharp* attack of fever is a *mild* attack; *strong* tobacco is opposed not to *weak* but to *mild* tobacco, and *raw* to *trained* or *disciplined* troops. Antonyms, like synonyms,

afford scope for useful exercises. The following are examples of words of this kind.

NOUNS.

Joy	sorrow	Ancestor	descendant
Friend	{ enemy foe	Rejoicing	lamentation
Sea	land	Imagination	reality
Water }		Hope	despair
Night	day	Flattery	detraction
Love	hate	Orthodoxy	heterodoxy
Youth	age	Truth	{ falsehood error
Whole	part	Memory	oblivion
Front }	rear	Propulsion	regression
Van }		Melody	discord
Head	{ tail foot	Country	town
Top	bottom	Safety	danger
Happiness	misery	Roar	whisper
Use	abuse	Belief	doubt
Work	rest	Recovery	relapse
Haste	leisure	Law	equity
Affluence	penury	Weal	woe
Doctor	patient	Pros	cons
Poetry	prose	Time	eternity
Freedom }	slavery	Length	breadth
Liberty }		Simplicity	duplicity
Virtue	vice	Glory	shame
Hero	villain	Bravery	cowardice
Ruler	subject	Pride	humility
Master	servant	Marriage	celibacy
Mistress	maid	Plaintiff	defendant
Storm	calm	Clergy	laity
War	peace	Poison	antidote
Attack	defence	Aristocracy	democracy
Success	failure	Debit	credit
Gain	loss	Debtor	creditor
Victory	defeat	Question	answer
Prosperity	adversity	Cock	hen
Obverse	reverse	Heaven	{ hell earth
Ebb	flow	Word	deed
Motion	rest	Egoism	altruism
Pleasure	pain	Omission	commission
Presence	absence	Body	soul
Elevation	depression	Light	{ shade darkness
Knowledge	ignorance	Saint	sinner
Use	abuse	Original	{ copy duplicate
Reward	punishment		
Spendthrift	miser		

ADJECTIVES.

White	black	Rich	poor
Hot	cold	Hard	{ soft easy
Warm	cool		

Broad	narrow
Wide	
Heavy	light
Strong	weak
Thick	thin
True	false
Beautiful	ugly
Long	
Tall	short
Full	empty
Fair	foul
Wise	foolish
First	last
Clever	stupid
Far	near
	wide
This	that
Young	
New	old
Dark	light
Straight	crooked
Sharp	blunt
Rough	smooth
Sweet	bitter
	sour
Solid	liquid
	hollow
Odd	even
Clean	dirty
Loud	soft
	low
Great	small
Big	little
High	low
Many	few
Early	
Soon	late
Wild	tame
Common	rare
Wet	dry
	fine
Fat	thin
	lean
More	less
Dense	rare
Ill	
Sick	well
Difficult	easy
Fast	
Tight	loose
Fast	
Quick	slow
Strict	lenient
Severe	mild
Cheap	dear

Deep	shallow
Round	flat
	square
Native	foreign
Transparent	opaque
Public	private
Explicit	implicit
General	particular
	special
Affirmative	
Positive	negative
Clothed	naked
Cooked	raw
Vertical	horizontal
Concise	diffuse
Industrious	idle
Objective	subjective
Sensitive	callous
Sprightly	dull
Ancient	modern
Polite	rude
Aristocratic	plebeian
Innocent	guilty
Sacred	profane
Religious	secular
Male	female
Home	foreign
Single	double
Sublime	ridiculous
Natural	artificial
Convex	concave
Abstract	concrete
Literal	figurative
Esoteric	exoteric
Loquacious	taciturn
Important	trivial
Active	passive
Cheerful	gloomy
Ornamental	useful
Rash	cautious
Genuine	spurious
Vigorous	feeble
Bound	free
Sober	drunk
Mad	sane
Masculine	feminine
Nice	nasty
Moral	physical
Temporal	
Carnal	spiritual
Ideal	actual
Relative	absolute
Singular	plural
Voluntary	compulsory

VERBS.

Go	come	Resist	submit
Walk	run	Permit	prohibit
Agree	differ	Allow	forbid
Affirm	deny	Give	receive
Precede	succeed	Buy	take
Create	destroy	Admit	sell
Advance	retreat	Hit	repudiate
Attract	repel	Hide	miss
Insert	extract	Open	seek
Remember	forget	Teach	shut
Alleviate	aggravate	Wake	close
Offer	refuse	Lose	learn
Lend	borrow	Sink	sleep
Let	hire	Sleep	find
Laugh	weep	Do	swim
Smile	sigh	Begin	wake
Accuse	defend	Arrive	suffer
Acquit	condemn	Record	end
Discharge	convict	Hurt	depart
Gather	scatter	Rise	obliterate
Accept	reject		heal
Lead	follow		fall
Help	hinder		set

ADVERBS AND PREPOSITIONS.

Here	there	For	against
Now	then	Often	seldom
To	from	At home	abroad
Off	on	Yes	no
In	out	Above	below
Up	down		beneath

HOMONYMS.

93. **Homonyms** are words, in the same language, which, though distinct in origin and meaning, have the same form and sound. Thus *date*, a point of time, is derived from the Latin *datum*, given; whereas *date*, the fruit, comes from the Greek *daktulos*, a finger. Similarly, there are three *barks*, all of different meaning and derivation: thus, *bark*, a ship, is from Low Latin *barca*, a sort of ship; the *bark* of a tree is from the Swedish *bark*, rind; and to *bark*, of a dog, is from the Old English *beorcan*, a variant of *brecan*, to break. This sameness of form in words is caused by the gradual dropping away of letters and endings by which they were once distinguished from one another.

The principal words of this kind are :—

air	dock	lay	perch	scale
arch	dole	league	periwinkle	scout
arm	down	leave	pile	scuttle
bale	ear	left	pine	see
ball	earnest	lie	pitch	seal
base	elder	light	plot	shed
bat	fair	lime	pole	shoal
bay	fawn	list	policy	skate
bear	fell	lock	pore	smack
beetle	file	loom	pound	soil
blow	fit	low	prune	sole
bound	foil	mace	pulse	sound
bowl	fret	mail	quail	spell
box	gall	march	quarry	spit
broil	gauntlet	maroon	quire	spray
brook	gill	mass	quiver	stern
bull	gore	match	race	story
bunting	grate	meal	rail	strand
burden	grave	mean	rake	stud
calf	graze	meet	raley	swallow
cape	gum	mint	rank	tap
case	gust	mole	rear	tart
cleave	hail	mood	refrain	temple
cock	halt	moor	rent	tender
cocoa	hamper	mosaic	repair	tense
corn	hawk	mould	rest	till
corporal	hind	nap	rifle	tire
count	hold	nave	ring	toil
counter	host	net	rock	tow
cow	jar	own	roe	trump
cricket	jet	page	row	van
cuff	kennel	pale	rue	vice
curry	lap	pall	rush	wax
defile	last	pawn	sage	well
desert	lawn	peer	sash	yard
die				

94. Apparent Homonyms.—There are not a few words of the same form and pronunciation, which look like homonyms, but which may be traced back to the same root. Thus *score*, to mark, and *score*, the number twenty, both come from the Old English *scor*, a notch, a common method of reckoning; and *suit*, an action at law, and *suit*, a set, as in ‘a *suit* of clothes,’ can both be traced to the French *sivre* (p.p. *suit*) to follow, in the two senses of to *pursue* and to form a *series*.

The principal words of this kind are :—

angle	beam	capital	deal	fine
band	bit	club	defer	fleet
bank	brief	court	fast	gull

hack	limp	pen	prime	trace
hide	long	pet	pupil	tract
kind	mall	porch	share	trick
lac	muscle	port	stem	vault
lean	palm	porter	taper	ware
like	peck	prank	top	wise

DOUBLETS.

95. **Doublets** are words which, though differing in form and meaning, have the same derivation. Thus *custom* and *costume* are both derived from the Latin *consuetudinem*, custom; *beaker* and *pitcher* can both be traced back to the Greek *bikos*, an earthen wine-vessel; and *tulip* (French *tulipan*) and *turban* (French *tolopan*) both come from the same Turkish word *tulbend* or *dulbend*, a turban, which the flower was supposed to resemble.

The difference in form frequently arises from the fact that a word of Latin or Greek origin comes to us first through one of the Romanic languages, especially the French, and then is introduced afresh directly from the Latin or the Greek. Thus the verb *abridge* comes from the Old French *abridgier*, which is derived from the Latin *abbreviare*, to shorten; while its doublet, *abbreviate* comes directly from the Latin word.

In some instances contraction or corruption has given rise to the two forms. Thus *valet* is only a shortened form of *varlet*; and *ant* is a contracted form of *emmet*, the Old English *amette*, which was successively shortened into *amette*, *amet*, *amt*, *ant*. *Hatchment* is a corruption of *atch'ment*, short for *atchievement*, the old form of *achievement*; and *diamond* is a corruption of *adlaman*.

Doublets sometimes differ but slightly in form and meaning, as *amend* and *emend*. *Amend* (with noun *amendment*) is the general term, as in 'to *amend* one's life'; *emend* (with noun *emendation*) is the particular term, as in 'to *emend* an author's text.' *Depository* is the person with whom you deposit a thing; *depository* is the place where you deposit it. *Essay* is the general term; *assay* is generally used of the testing of metals. *Endue* is merely an older spelling of *endow*. Similarly we have to *squall* and to *squeal*, to *thrash* and to *thresh*, *gentle* and *genteel*, *complacent* (gratified) and *complaisant* (civil). Sometimes the difference is merely one of grammatical class: thus *envel'ope*, *practise*, *prophecy*, *coquet* are verbs; *en'velope*, *practice*, *prophecy*, *coquette* are nouns. *Stayed* is the participial, *staid* the adjectival, form. *Accessory* is generally used as a noun, *accessory* as an adjective.

The principal words of this kind are :—

Aggrieve, aggravate	Enwrap, envelop	Plan, plain, plane
Antic, antique	Evil, ill	Poignant, pungent
Aptitude, attitude	Example, ensample,	Poison, potion
Arch, arch	sample	Porch, portico
Attack, attach	Extraneous, strange	Praise, price
Beak, peak	Fact, feat	Predicate, preach
Bench, bank	Faculty, facility	Probe, prove
Benediction, benison	Fashion, faction	Provide, purvey
Cadence, chance	Fidelify, fealty	Provident, prudent
Caitiff, captive	Fife, pipe	Purpose, propose
Calumny, challenge	Finite, fine	Ransom, redemption
Cancer, canker	Flower, flour	Regal, royal
Card, chart	Font, fount	Regulate, rule
Castigate, chastise	Fragile, frail	Renew, renovate
Catch, chase	Granary, garner	Respect, respite
Cattle, chattle, capital	Guarantee, warranty	Rover, robber
Cavalry, chivalry	Guard, ward	Saliva, slime
Cave, cage	Guest, host	Scandal, slander
Cell, hall	Guile, wile	Scatter, shatter
Chaise, chair	Hale, whole	Scratch, grate
Champagne, champaign	Hospital, hostel, hotel	Screech, shriek
Channel, canal, kennel	Inch, ounce	Secure, sure
Chant, cant	Isolate, insulate	Senior, sir
Chariot, cart	Jealous, zealous	Separate, sever
Chieftain, captain	Listen, lurk	Servant, sergeant,
Chord, cord	Locust, lobster	serjeant
Cipher, zero	Loyal, legal	Skiff, ship
Collect, cull	Malediction, malison	Skirmish, scrimmage
Comprehend, comprise	Manœuvre, manure	Sop, soup
Compute, count	Metal, mettle	Stint, stunt
Conception, conceit	Mobile, moveable	Suppliant, suppliant
Confuse, confound	Moment, movement	Tamper, temper
Courtesy, curtesy	Monster, muster	Task, tax
Coy, quiet	Musket, mosquito	Taunt, tempt
Crook, cross	Naive, native	Tight, taut
Cylinder, calender	Naked, nude	Tone, tune
Dell, dale	Obedience, obeisance	Tradition, treason
Desery, describe	Pair, peer, par	Treachery, trickery
Desire, desiderate	Parson, person	Vast, waste
Dish, disc, desk, dais	Pauper, poor	Verb, word
Due, debit	Penance, penitence	Vocal, vowel
Employ, implicate	Persecute, pursue	Vote, vow
Envious, invidious	Piety, pity	Wain, wagon

CONFUSED WORDS.

96. The young writer is apt, through either carelessness or ignorance, to confuse words that are similar in form or in sound but different in meaning. Thus *statue*, a sculptured figure, is confused with *statute*, a law, and both with *stature*, height. *Reverend*, venerable, is used where *reverent*, devout, is intended. *Respectable*,

deserving respect, or consideration, *respectful*, showing respect, and *respected*, receiving respect, are often confused together. We find *ascendancy*, control, sway, taking the place of *ascendant* in the phrase 'in the ascendant,' dominant, supreme. *Secretion*, the physical process, should be kept distinct from *secreting*, concealment. 'These buildings were under *instruction* at the time,' said a guide, meaning of course *construction*. Even common words like *lose* and *loose*, *accept* and *except*, with *right*, *rite*, *write*, and *wright* are sometimes confounded with each other. *There*, again, is confused with *their*, and *gamble*, to play for money, with *gambol*, to frisk. The student should construct sentences containing the words, so as to illustrate their difference in meaning.

97. Two Classes.—These words may be divided roughly¹ into two classes :—

I. Words that are philologically connected with each other, the difference between them being often one of termination or of prefix.

II. Words that have no such connexion, but have the same or almost the same sound.

98. CLASS I.

Accent, <i>to pronounce without accent</i>	Ascetic, <i>austere</i>
Accentuate, <i>to emphasise</i>	Aesthetic, <i>artistic</i>
Acceptance, <i>consent to receive</i>	Attenuate, <i>to make thin</i>
Acceptation, <i>recognised meaning</i>	Extenuate, <i>lessen by excuse</i>
Adapt, <i>to fit</i>	Audible, <i>able to be heard</i>
Adopt, <i>to take</i>	Auditory, <i>pertaining to the sense of hearing.</i>
Affect, <i>to act upon</i>	Avert, <i>to ward off</i>
Effect, <i>to accomplish</i>	Invert, <i>to turn upside down</i>
Affection, <i>feeling, love</i>	Barbarism, <i>uncivilized condition</i>
Affectation, <i>pretence</i>	Barbarity, <i>cruelty</i>
Allusion, <i>reference</i>	Beneficial, <i>advantageous</i>
Illusion, <i>deception</i>	Beneficent, <i>kind</i>
Apathy, <i>want of feeling</i>	Capable, <i>able</i>
Antipathy, <i>dislike</i>	Capacious, <i>roomy</i>
Apposite, <i>suitable</i>	Collision, <i>conflict</i>
Opposite, <i>contrary</i>	Collusion, <i>concerted fraud</i>
Appreciable, <i>that can be estimated</i>	
Appreciative, <i>estimating justly</i>	

¹ A few exceptions are included, for convenience, in both the tables below.

Comfort, *sweetment*
Comfort, *consolation*

Complication, *a tangle*
Complicity, *partnership in crime*

Compliment, *expression of regard*
Complement, *full amount*

Comprehensive, *including much*
Comprehensible, *able to be understood*

Confident, *trusting, sure*
Confidential, *trusted, secret*

Considerable, *large*
Considerate, *thoughtful for others*

Constant, *unchanging*
Consistent, *firm in one's principles*

Construe, *to translate*
Construct, *to frame, build*

Contiguous, *adjoining*
Contagious, *infectious*

Corporal, *bodily*
Corporeal, *material*

Credible, *believable*
Creditable, *honourable*

Decry, *to disparage*
Descry, *to catch sight of*

Deliverance, *rescue*
Delivery, *handing over*

Dependence, *reliance*
Dependency, *a colony*

Deprecate, *to plead against*
Depreciate, *to undervalue*

Destiny, *fate*
Destination, *goal*

Disparity, *inequality*
Disparagement, *discrediting*

Duplication, *doubling*
Duplicity, *deceitfulness*

Elicit, *to draw out*
Eliminate, *to remove*

Elicit, *to draw out*
Illicit, *unlawful*

Elusive, *shunning notice*
Illusive, *deceptive*

Emigrate, *to leave one's own country
and settle in another*
Immigrate, *to come as settler into a
foreign country*

Eminent, *illustrious*
Imminent, *threatening*

Equity, *fairness*
Equitation, *horsemanship*

Equivalent, *equal in value*
Equivocal, *ambiguous*

Eruption, *a bursting out*
Irruption, *a bursting in upon*

Euphemism, *a mild in place of a
harsh expression*
Euphuism, *an affected style of writing*

Evasiveness, *quality of evading*
Evasion, *act of evading*

Exceptional, *unusual*
Exceptionable, *objectionable*

Exhausting, *tiring*
Exhaustive, *comprehensive*

Expediency, *advantage*
Expedition, *speed*

Extract, *to draw forth*
Extricate, *to release*

Factionous, *turbulent*
Factitious, *artificial*

Faculty, *power*
Facility, *ease*

Flagrant, *notorious*
Fragrant, *sweet-smelling*

Fluent, *ready of speech*
Fluid, *liquid*

Funeral, *sepulchral*
Funereal, *gloomy*

Goal, *end*
Gaol, *jail*

Honourable, *worthy of honour*
Honorary, *conferring honour*

Human, *mortal*
Humane, *benevolent*

Imaginary, *fanciful*
Imaginative, *full of imagination*

Immerse, *dip*
Amerge, *fine*

Immovable, *motionless, unyielding*
Irremovable, *not subject to dismissal*

Imperious, *haughty*
Imperial, *relating to empire*

Imposture, *deceitful conduct*
Imposition, *deceitful act*

Industrious, *diligent*
Industrial, *relating to industry*

Informer, *accuser*
Informant, *reporter*

Ingenious, *skilful*
Ingenuous, *candid*

Irreparable, *that cannot be rectified*
Irreplaceable, *that cannot be replaced*

Irreverent, *disrespectful*
Irrelevant, *not to the point*

Judicial, *legal*
Judicious, *discreet*

Legislation, *law-making*
Legislature, *legislative body*

Luxurious, *given to luxury*
Luxuriant, *rich in growth*

Mendacity, *falsehood*
Mendicity, *begging*

Metaphorical, *figurative*
Metaphysical, *abstract*

Momentary, *lasting a moment*
Momentous, *important*

Necessaries, *needful things*
Necessities, *needs*

Odious, *hateful*
Odorous, *fragrant*

Official, *pertaining to an office*
Officious, *meddling*

Ordinance, *a rule*
Ordinance, *cannon*

Oscillation, *swinging*
Osculation, *kissing*

Parasite, *a hanger-on; a plant or animal living on another*
Satellite, *a follower; a planet revolving round another*

Personate, *to assume the character of*
Personify, *to embody, to symbolise*

Perspective, *in drawing*
Prospective, *applying to the future*

Pertinent, *apposite*
Pertinacious, *obstinate*

Physic, *medicine*
Physique, *bodily constitution*

Polite, *courteous*
Political, *pertaining to the State*

Popular, *liked by the people*
Populous, *thickly inhabited*

Practical, *useful*
Practicable, *feasible*

Precipitous, *steep*
Precipitate, *heavily, hasty*

Predication, *assertion*
Predicament, *trying situation*

Predication, *assertion*
Prediction, *prophecy*

Prescribe, *to direct*
Proscribe, *to denounce, banish*

Presentment, *representation*
Presentiment, *foreboding*

Primitive, *early, ancient*
Primary, *first, original*

Principal, *chief*
Principle, *primary truth*

Product, *thing produced, as corn*
Production, *thing produced, as a poem*

Prolific, *productive*
Profligate, *dissolute*

62 FORMATION AND SIGNIFICANCE OF WORDS.

Propose, <i>to propound</i>	Suspense, <i>uncertainty</i>
Purpose, <i>to intend</i>	Suspension, <i>hanging up</i>
Pyrotechnic, <i>pertaining to fireworks</i>	Tactful, <i>adroit</i>
Polytechnic, <i>dealing with various arts</i>	Tactical, <i>relating to tactics</i>
Racy, <i>stimulating</i>	Tattoo, <i>to mark the skin</i>
Racial, <i>of a race or stock</i>	Taboo, <i>to prohibit</i>
Reciprocate, <i>to interchange, requite</i>	Transcendently, <i>superlatively</i>
Appreciate, <i>to esteem highly</i>	Transcendentally, <i>subjectively</i>
Requisite, <i>thing required</i>	Transcribe, <i>copy out</i>
Requisition, <i>act of requiring</i>	Translate, <i>turn into another language</i>
Resource, <i>means of supply</i>	Transit, <i>passage, conveyance</i>
Recourse, <i>resorting to a source of help</i>	Transition, <i>change</i>
Sanguine, <i>hopeful</i>	Triumphal, <i>used in or celebrating a triumph</i>
Sanguinary, <i>bloody</i>	Triumphant, <i>victorious</i>
Satire, <i>ridicule</i>	Transitory, <i>fleeting</i>
Satyr, <i>woodland deity, with beast's ears and tail</i>	Transitional, <i>liable to change</i>
Servitude, <i>slavery</i>	Typographical, <i>printing</i>
Servility, <i>slavishness</i>	Topographical, <i>locally descriptive</i>
Sinecure, <i>office without duties</i>	Venal, <i>mercenary</i>
Cynosure, <i>centre of attraction</i>	Venial, <i>excusable</i>
Skilful, <i>clever</i>	Veracity, <i>truthfulness</i>
Skilled, <i>trained, expert</i>	Voracity, <i>greediness</i>
Solicitation, <i>importunity</i>	Verbal, <i>relating to words</i>
Solicitude, <i>anxiety</i>	Verbose, <i>wordy, prolix</i>
Stationary, <i>not moving</i>	Vicious, <i>evil</i>
Stationery, <i>writing materials</i>	Viscous, <i>sticky</i>
Stimulus, <i>exciting mental action</i>	Violence, <i>outrage</i>
Stimulant, <i>exciting bodily action</i>	Violation, <i>infringement</i>
Suit, <i>an action at law, a set</i> ¹	Wreck, <i>to ruin</i>
Suite, <i>a retinue, a series</i> ¹	Wreak, <i>to give play to (vengeance, etc.)</i>

99. CLASS II.

Aisle, <i>of a church</i>	Areas, <i>regions</i>
Isle, <i>island</i>	Arrears, <i>debts</i>
Altar, <i>for sacrifice</i>	Ascent, <i>going up</i>
Alter, <i>to change</i>	Assent, <i>agreement</i>

¹ As a *suit* of clothes or cards; a *suite* of rooms or furniture.

Aught, *anything*
Ought, *the verb*

Beach, *shore*
Beech, *tree*

Beer, *the drink*
Bier, *for a corpse*

Berry, *fruit*
Bury, *to inter*

Birth, *being born*
Berth, *bed on a ship*

Blife, *colour*
Blew, *did blow*

Breach, *gap*
Breech, *hinder part*

Bridal, *nuptial*
Bridle, *of a horse*

Brooch, *ornament*
Broach, *to pierce*

Calendar, *almanac*
Calender, *roller-machine*

Cannon, *great gun*
Canon, *rule*

Canvas, *coarse cloth*
Canvass, *solicit votes*

Cast, *throw*
Caste, *breed*

Ceiling, *of a room*
Sealing, *with wax*

Champagne, *wine*
Champaign, *open country*

Clamant, *noisy*
Claimant, *one who claims*

Cord, *string*
Chord, *in music*

Council, *assembly*
Counsel, *advice*

Cruise, *voyage*
Cruse, *bottle*

Currant, *small grape*
Current, *circulating*

Decease, *death*
Disease, *malady*

Desert, *to abandon*
Dessert, *fruit*

Dual, *double*
Duel, *a single combat*

Dyeing, *colouring*
Dying, *expiring*

Faun, *satyr*
Fawn, *deer*

Flour, *meal*
Flower, *blossom*

Forth, *out*
Fourth, *from four*

Glacier, *mass of ice*
Glazier, *window-mender*

Grizzly, *grey*
Grisly, *frightful*

Hoard, *to store up*
Horde, *tribe*

Hole, *pit*
Whole, *entire*

Hoop, *band*
Whoop, *the sound*

Jam, *fruit conserve*
Jamb, *side-post of door*

Key, *for a lock*
Quay, *of a harbour*

Lath, *strip of wood*
Lathe, *machine*

Lightning, *flash*
Lightening, *emitting lightning*

Mantle, *cloak*
Mantel, *of fireplace*

Meddle, *to interfere*
Medal, *coin*

Metal, *as iron*
Mettle, *courage*

Meter, *measure*
Metre, *in verse*

Mussel, *shell-fish*
Muscle, *part of body*

Oar, *for rowing*
Ore, *crude metal*
O'er, *over*

Pallet, *a bed*
Palette, *of a painter*
Palate, *of the mouth*

Passed, *gone*
Past, *not present*

Pedal, *worked by foot*
Peddle, *to trifle*

Peace, *rest*
Piece, *part*

Peer, *nobleman*
Pier, *jetty*

Plain, *clear, etc.*
Plane, *a tree, etc.*

Plum, *a fruit*
Plumb, *to fathom*

Pray, *to entreat*
Prey, *plunder*

President, *one who presides*
Precedent, *example*

Rapt, *transported*
Wrapt, *enclosed*

Reck, *to care*
Wreck, *to shatter*

Ring, *to sound*
Wring, *to twist*

Skull, *of the head*
Scul, *oar*

Slight, *trivial*
Sleight, *trick*

Stake, *of wood*
Steak, *of beef*

Stayed, *remained*
Staid, *dignified*

Story, *tale*
Storey, *of a house*

Straight, *direct*
Strait, *narrow*

Style, *manner of writing*
Stile, *set of steps*

Surplus, *excess*
Surplice, *a garment*

Taught, *instructed*
Taut, *tight*

Tear, *from the eyes*
Tier, *a row*

Teem, *to abound*
Team, *of oxen*

Tenor, *purport, etc.*
Tenure, *holding (of land, etc.)*

Vain, *fruitless*
Vane, *weathercock*
Vein, *blood-vessel*

Vale, *valley*
Veil, *for the face*

Wain, *waggon*
Wane, *to decline*

Wait, *to stay*
Weight, *heaviness*

Waste, *to squander*
Waist, *the middle*

Wave, *brandish*
Waive, *relinquish*

Weather, *state of the air*
Whether, *if*
Wether, *sheep*

Week, *seven days*
Weak, *feeble*

Were, *verb*
Where, *adverb*

Won, *did win*
One, *the number*

Yew, *a tree*
Ewe, *female sheep*

Yoke, *of oxen*
Yolk, *of an egg*

WORDS DERIVED FROM PROPER NAMES.

* 100. The derivation of words from Proper Names forms an interesting subject of investigation. Thus *joyal* literally means 'relating to Jove or Jupiter,' and then, 'being under the influence of the planet Jupiter,' which, in astrology, was regarded as the source of joy and happiness. *Boycott*, again, signifying the systematic refusal, on the part of a community, of social or commercial relations with one of its members, in order to coerce or intimidate him, is derived from Captain Boycott, an Irish landlord, who was so treated in 1880. One class of these words points to the place where the thing was first made or whence it was derived: as *arras* (Arras, town in Artois), *bantam* (Bantam, in Java), *bayonet* (Bayonne, in France), *calico* (Calicut, on the Malabar coast), *cambric* (corruption of Cambray), *canary* (Canary Islands), *cannibal* (caribal, a Carib), *champagne* (wine of Champagne, in France), *cherry* (cherise = Cerasus), *china* (China), *copper* (Lat. Cyprium, Cyprian metal), *currant* (Corauntz, Corinth), *dumask* (Ital. Damasco, of Damascus), *damson* (M.E. damascene, of Damascus), *galloway* (horse from Galloway), *gamboge* (Cambodia), *guinea* (Guinea, in Africa), *gypsy* (Egyptian), *indigo* (Gk. *indikon*, Indian), *jersey* (Channel island), *lawn* (linen of Laon), *magnet* (stone of Magnesia), *nankeen* (Nanking, in China), *parchment* (Lat. *pergamena*, paper of Pergamum), *peach* (Lat. *persicum*, Persian apple), *pheasant* (Phasian bird), *port* (shortened from Oporto), *sardonyx* (Sardian onyx), *sedan-chair* (Sedan, in France), *sherry* (sherris, from Xeres, in Spain), *spaniel* (Span. *español*, Spanish), *turkey* (Turkey), *worsted* (Worstead, in Norfolk). Another class points to the name of their inventor: as *bloomer* (costume invented by Mrs. Bloomer), *bowie-knife* (Colonel Bowie, 1836), *chubb-lock*, *brougham* (the first Lord Brougham), *davenport*, *doily* (Doyley, first maker), *hansom* ('Hansom's patent safety cab'), *mackintosh* (material patented by C. Mackintosh), *mauser* (rifle by Mauser), *negus* (Col. Negus, 1732), *maxim* (gun by Hiram Maxim), *pinchbeck* (C. Pinchbeck, watchmaker, 1732), *sandwich* (Earl of Sandwich, d. 1792), *shrapnel* (General Shrapnel, 1842).

101. Examples.

WORD	DERIVATION
Argosy	earlier <i>ragusy</i> , vessel of Ragusa (confused with the Argo).
Bedlam	<i>Bethlem</i> = Bethlehem, name of a hospital used as a lunatic asylum.
Billingsgate	the scolding of fish-women in <i>Billingsgate</i> market.
Bowlerise	Thos. <i>Bowdler</i> , who published an expurgated Shakspeare.
W.G.E.	E

WORD	DERIVATION
Braggadocio	name of a boastful character in the 'Faery Queen.'
Bohemian	Fr. <i>bohémien</i> , gipsy, of Bohemia.
Burke	<i>Burke</i> , executed in 1829 for smothering people to sell the bodies for dissection.
Canter	see 109, III.
Dahlia	<i>Dahl</i> , a Swedish botanist, who introduced it from Mexico.
Dunce	a <i>Duns</i> man, disciple of Duns Scotus, schoolman, d. 1308.
Epicure	<i>Epicurus</i> , the philosopher, who taught that pleasure was the chief good.
Galvanism	discovered by <i>Galvani</i> in 1792.
Gasconade	<i>Gascon</i> , one given to boasting.
Gothic	barbarous, suited to the <i>Goths</i> .
Guy	effigy of <i>Guy</i> Fawkes.
Hector	<i>Hector</i> , Trojan hero in the 'Iliad.
Herculean	<i>Hercules</i> , the Greek Samson.
Hermetic	<i>Hermes</i> Trismegistus, god of alchemy.
Hobby	Old Fr. <i>hobin</i> , <i>hobi</i> , a nag.
Jeremiad	<i>Jeremiah</i> , author of 'Lamentations.'
Laconic	<i>Laconian</i> or Spartan; famous for brevity.
Lazaretto	lazar-house, from <i>Lazarus</i> , the beggar of <i>Luke</i> , xvi. 20.
Lynch	Charles <i>Lynch</i> , magistrate in Virginia (1780).
Macadamise	road-making as advocated by J. L. <i>McAdam</i> (1836).
Magic	<i>Magus</i> , ancient Persian priest.
Malapropism	Mrs. <i>Malaprop</i> , a character in Sheridan's 'Rivals,' who blunders in the use of words.
Martinet	<i>Martinet</i> , a French drill-master under Louis XIV.
Maudlin	<i>Madeline</i> = Magdalen, tearful penitent.
Mausoleum	<i>Mausolus's</i> splendid tomb, erected by his queen Artemisia.
Meander	<i>Meander</i> , name of a winding river in Phrygia.
Mesmerism	<i>Mesmer</i> , a German physician, originator of animal magnetism.
Myrmidon	Gk. <i>Murridones</i> , Thessalian followers of Achilles.
Pander	<i>Pandare</i> , character in Chaucer's 'Troilus and Criseyde.'
Panic	Gk. god <i>Pan</i> , reputed cause of panics.
Pasquinade	<i>Pasquino</i> , statue at Rome on which lampoons were posted.
Philippic	oration(s) of Demosthenes against <i>Philip</i> of Macedon.
Quixotic	Don <i>Quixote</i> , Cervantes's eccentric hero.
Rodomontade	<i>Rodomonte</i> , boastful character in 'Orlando Furioso.'
Sardonic	A <i>Sardinian</i> plant, causing convulsive laughter to the eater.
Saturnine	under the influence of the gloomy planet <i>Saturn</i> (cf. 'Jovian' above).
Simony	<i>Simon</i> Magus; see <i>Acts</i> , viii. 18.
Stentorian	<i>Stentor</i> , loud-voiced herald in the Trojan war.
Sybarite	<i>Sybaris</i> , Italian town noted for its luxury.
Tantalise	<i>Tantalus</i> , who stood up to his chin in perpetually receding water.
Tawdry	<i>St. Audry's</i> (Ethelrida) fair, held in the Isle of Ely.
Thrasonical	<i>Thraso</i> , a bragging soldier in Terence's 'Eunuchus.'
Utopian	Sir T. More's <i>Utopia</i> (nowhere), an imaginary island.
Vandalism	the <i>Vandals</i> , a Germanic race that ravaged Gaul, Spain, and Italy.
Volcano	Latin god, <i>Vulcan</i> .

THE DEGRADATION OF WORDS.

102. There is a class of words, used at first with a good or a neutral meaning, which have since gradually deteriorated, until they have acquired a bad meaning, or at least have lost the dignified position which they once held. This has often arisen from the lowering in worth of the person or the thing whereto the word was originally applied; or from the general experience that failure and misfortune are more common than success and prosperity. Sometimes inferior persons or things have taken to themselves superior designations to hide their deficiencies, and so have dragged the words down to their own level; and occasionally the confusion of one word with another (cf. *bondage*, 105) has caused the degradation in meaning of one of them.

103. **Examples.**—Thus, *cunning* and *crafty* meant, at first, ‘knowing’ and ‘skillful’; it was soon found, however, that men often used their knowledge and skill to deceive their fellows, and thus the words themselves were brought into bad odour, and came to mean ‘wily’ and ‘deceitful.’ The same thing happened to *artful* and *artifice*, which now generally imply a dishonest skill. The word *tinsel* (French *étincelle*, a spark) once signified anything that sparkled or glistened; but, owing to men’s experience in the vanity of outward show, it has gained its present meaning of fair to the eye but really worthless. So the word *villain* meant originally a labourer on the farm or *villa*; then, a serf; and lastly a man with the qualities of a serf, a scoundrel. *Boor* (Dutch *boer*, a peasant), *churl* (O.E. *ceorl*, a countryman), *knave* (O.E. *cnafa*, a boy), *menial* (one of a household, M.E. *meine*), *varlet* (for *vassalet*, dim. of *vassal*), *caitiff* (the same word as *captive*) have acquired bad or inferior meanings in the same way. *Fellow*, originally meaning ‘partner,’ is now often used contemptuously. The word *slave* meant, in Slavonic, ‘glorious’; but large numbers of the Slavonians or Slaves were, in early times, captured and held in bondage by the Germans, and hence the word itself became degraded. Similarly, the Old English *selig*, ‘blessed,’ from being applied to half-witted persons, appears in later English as *silly*, ‘foolish.’ *Simple* (Latin *simplex*, one-fold), meaning originally ‘plain, artless,’ has also gained the sense of ‘foolish’ by a similar process.¹ *Indifferent* properly means neither good nor bad; when used by itself, it is now applied to what is rather bad than good.

¹ Cf. *innocent*, used by Shakespere, etc., in the sense of imbecile.

104. **Literary Degradation (and Elevation) of Words.**—Besides the moral, we have also the literary degradation (and elevation) of words. Thus *blubbered*, *jolly*, *naughty*, *fussy*, *squeak*, *brat*, *cocksure*, *peach* (to impeach or inform against), *bone* (to steal), *crack* (excellent), *gills* (mouth), *treat* (entertainment) were once dignified words, conveying no slang or ludicrous notion. The word *tasty* is now out of favour. With the decline of chivalry, its terms lost their lofty meaning; and words like *redoubtable*, *dub*, *doughty* are now used only in humorous satire. The trivial use of words like *awful* (an awful nuisance, thanks awfully) or *horrid* (a horrid cough) has the unfortunate effect of impairing their expressiveness as literary words. The significance of Scott's 'within that awful volume lies' etc. or of Milton's 'Moloch, horrid King,' is tainted by the cant use of the words. So with *blooming*: we hardly dare write, with Cowper, of 'blooming wonders.' The same thing is happening with *ghastly* and *weird*; they are harped upon till they become ridiculous.¹

On the other hand, *clever*, *shabby*, *coax*, and *fun* in Johnson's time were regarded as low words.² *Snub* was once merely a provincial word. *Hoax*, *jabber*, *banter*, *mob*, *prig*, *humbug*, and *sham* were slang terms. *Selfish* and *talented* were once barbarisms. *Kidnap* is compounded of the slang words *kid*, a child, and *nab*, to steal. The hybrid *starvation*, when it was first introduced in A.D. 1775, was looked upon as a cant or ludicrous term. Johnson refused to insert *civilisation* in his dictionary; he used *civility*. *Bumptious*, *bluff*, *fad*, and to be *handicapped*, in the sense of to be at a disadvantage, are creeping into literature.

105. Examples.

WORD	EARLIER USE	DEGRADED USE
Adventurer	an enterprising person	a gambler, fortune-seeker
Affront	confront	insult
Animosity	courage	hatred
Antic	antique, old	odd, ridiculous
Apprehensive	quick to understand	fearful
Arrant	errant	notorious
Artificial	artistic	not genuine
Artisan	an artist	a mechanic

¹ This extravagance of diction, leading to decay of force and meaning, is seen in the expressions 'infinitely obliged,' 'tremendously or frightfully sorry,' 'a phenomenal (for extraordinary) success,' 'an epoch-making occurrence,' 'terrifically difficult,' 'I have received innumerable (for numerous) letters on the subject,' 'absolutely perfect,' 'he is monumentally droll.' *Stupendous*, *unprecedented*, *incalculable*, *inexhaustible* are often similarly misused.

² Cf. Miss Edgeworth's *Belinda*: 'And this too I suppose she calls a frolic, or, in her own vulgar language, "fun."'

WORD	EARLIER USE	DEGRADED USE
Aspersion	a sprinkling	a calumny
Audacious	confident	presumptuous
Base	humble	wicked
Beldam	a grandmother	a hag
Blackguard	a scullion	a scoundrel
Boisterous	strong	turbulent
Bondage ¹	an inferior land tenure	servitude
Broil	a battle	a noisy quarrel
Carp	to talk	to find fault
Catastrophe	a conclusion	a disastrous conclusion
Censure	to judge	to blame
Cheat	to escheat, confiscate	to defraud
Civil	civic, refined	polite
Clumsy	numb	awkward
Conceit	a notion	an extravagant notion
Considerable	distinguished, important	large
Counterfeit	a copy, imitation	a spurious imitation
Decent	comely	tolerable
Demagogue	a popular leader	a base popular leader
Demure	modest	affectedly modest
Dissolute	weak	licentious
Dole	a portion	a scanty portion, alms
Doom	judgment	condemnation
Egregious	distinguished	notorious, monstrous
Emissary	agent	secret, wily agent
Enormity	excessiveness	an excessive crime
Equivocate	to speak ambiguously	to speak deceitfully
Faction	a party	a cabal
Fain	inclined	compelled by need
Fiend	enemy	devil
Forge	to fabricate	to counterfeit
Fulsome	surfeiting	disgusting
Garble	to sift	to tamper with
Gossip	a sponsor in Baptism	a chatterbox
Gross	large	coarse
Grotesque	pantomimic	ludicrous
Heathen	a heath-dweller	a pagan ²
Homely	familiar	plain, rude
Hostler, ostler ³	inn-keeper	stable-boy
Hussy	a housewife	a jade
Idiot	an uneducated person	a crazy person
Imbecile	feeble-bodied	feeble-minded
Imp	a scion, offspring	a little devil
Impertinent	not pertinent	impudent
Imputation	a charge	a reproachful charge
Indolence	insensibility	idleness
Insolent	unusual	contemptuous
Jovial	propitious	merry
Legend	a chronicle	a fabulous story

¹ In *bondage*, *bond* is the Old English *bonda*, a householder (seen in 'hus-band'), and is quite distinct from *bond*, that which binds.

² *Pagan* is itself from L. *paganus*, a villager.

³ Cf. *hostelry*, *hostel*.

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WORD	EARLIER USE	DEGRADED USE
Lewd	unlearned	vicious, licentious
Libel	a writing	a defamatory writing
Libertine	a freethinker	a rake
Maudlin	penitential	sickly-sentimental
Mean	common	base
Meddling	taking part	meddlesome
Minion	a darling	an unworthy favourite
Miscreant	an unbeliever	a villain
Obsequious	obedient	servile
Officious	kind, serviceable	meddlesome
Outlandish	foreign	barbarous
Peculiar	particular	eccentric
Pedant	a schoolmaster	one vain of his learning
Peevish	childish	fretful
Pert	smart	saucy
Pitiful	pitiable	contemptible
Pittance	a monk's portion	a scanty portion
Plausible	praiseworthy	seemingly praiseworthy
Pompous	magnificent	ostentatious
Prejudice	judging beforehand	unfavourable judging
Preposterous	reversed in order	outrageously absurd
Presently	without delay	with a short delay
Pretence ¹	a purpose, pretext	a false pretext
Quaint	neat	odd
Quarrel	a complaint	a dispute
Rascal	a common fellow	a wicked fellow
Resentment	feeling	angry feeling
Retaliation	requital	revenge
Retribution	requital	punishment
Rogue ²	a wandering beggar	a scamp
Sad	serious	sorrowful
Sanctimonious	devout	hypocritical
Sensual	sensuous	voluptuous
Sententious	pthy	grandiloquent
Sentimental	emotional	foolishly emotional
Servility	slavery	slavishness
Smug	spruce	self-satisfied
Specious	fair-looking	superficially fair-looking
Stench	smell	bad smell
Subservience	submission	base submission
Tawdry	showy	vulgarly showy
Tempt	to test	to entice
Traduce	to convict	to defame
Trivial	common	trifling
Uncouth	unknown	awkward
Usury	interest	exorbitant interest
Vile	cheap	worthless
Vilify	to hold cheap	to abuse
Voluble	fluent	loquacious

¹ So in 'The Young Pretender,' *pretender* means merely 'claimant.'

² So with *vagabond* and *vagrant*. On the other hand *roguish* now means 'playfully mischievous.'

WORD	EARLIER USE	DEGRADED USE
Vulgar	common	low
Wench	a girl	a servant girl
Wiseacre	a wise person	a simpleton ¹
Wit	wisdom	humour
Wizard	a sage	a sorcerer

THE ELEVATION OF WORDS.

106. Words that have improved in their meaning are few in comparison with words that have deteriorated. *Fond* in Shakspeare's time meant 'foolish';² it then came to mean 'foolishly affectionate' or 'over-sanguine,' a meaning which it still retains; but it now usually means 'very affectionate.'³ Similarly, *to dote* originally meant to be foolish;⁴ now, in 'to *dote* upon a thing,' it means to show excessive liking for it. *Nice* (Latin *nescium*, ignorant), down to about A.D. 1580, also meant 'foolish'; then it gained the sense of 'fastidious'; and lastly that of 'delicious' or 'pleasing' (642). *Imaginative*, in Chaucer's time, meant 'suspicious.' Bacon uses *busy* in the sense of 'restless,' a meaning still retained in '*busy-body*.' *Hazard* and *jeopardy* (Old French *jeu parti*, a divided game, in which the chances are even) were originally mere gaming terms. *Bards* and *minstrels* were classed with vagabonds. We find *shrewd* in Chaucer with the sense of wicked;⁵ it now means sharp, clever. Words like *generous*, *gentle*, *ingenuous* (all from the root *gan*, to beget), originally implied only nobility of birth, but now they imply nobility of character. *Soldier*, literally 'one who receives *soulde* or pay' (Low Latin *solidus*, a piece of money), has gained a higher meaning than that of a mere mercenary. Party-names often belong to this class: thus *Whig* and *Tory* were once terms of contempt; and *Radical* has almost lost its reproachful application. *Prime Minister* was regarded as an opprobrious term in Walpole's time. The word *Christian* was once a mere nickname, as were also *Quaker*, *Methodist*, and *Teetotaler*.

107. Examples.

WORD	EARLIER USE	ELEVATED USE
Admire ⁶	to wonder at	to regard with approval
Annoy	to injure	to vex
Arch	cowardly, knavish	waggish

¹ *Sapient* has gained the same ironical meaning.

² So Milton: '(Man) endowed with immortality: that *fondly* lost.'

³ Cf. *fondle*, to caress.

⁴ Cf. *dotage*, *dotard*.

⁵ The word still retains this meaning in 'to do one a *shrewd* turn' [673, (2)].

⁶ The older meaning is retained in 'a note of *admiration*' (!).

WORD	EARLIER USE	ELEVATED USE
Brave	fine	courageous
Companion	fellow, rogue	comrade
Considerate	thoughtful	kind
Coy	disdainful	bashful
Dandle	to cajole	to toss in the arms
Delicate	voluptuous	tender, refined
Diffidence	distrust, suspicion	self-distrust, modesty
Emulation	envy	competition
Feminine	effeminate	womanly
Glorious	boastful	famous
High-minded	proud	magnanimous
Knight	a youth, servant	a title of honour
Lay	plebeian	secular
Liberal	lavish	generous
Loiter	to prowl, be a tramp	to delay
Luxury	sensuality, lust	pleasurable indulgence
Marshal	a groom	a title of honour
Mechanic	a drudge, a low fellow	a workman
Miser	a sufferer	a niggard
Mountaineer	a freebooter	a mountain-dweller
Palliate	to cloak (a fault)	to extenuate (a fault)
Penury	penuriousness	poverty
Politician	a trickster	a statesman
Prestige	imposture	credit, renown
Promote	to inform against	to further
Purchase	to seize	to buy
Religious	monastic	pious
Reward	requite	remunerate
Secure	free from anxiety, easy	safe
Sturdy	reckless	resolute
Travel	to labour	to journey
Unhappy	wicked	miserable
Versatile	fickle	many-sided
Worship ¹	to honour	to adore
Wretched ²	wicked	miserable

DISGUISED WORDS.

108. **Disguised words** are words whose origin and derivation have become obscured by reason of some irregularity or other peculiarity in the form in which they have reached us through successive generations of speakers. The following are examples of this disguise :—

WORD	UNDISGUISED FORM	EXPLANATION
Admiral	<i>amiral</i>	<i>Amir-al-bahr</i> , Ameer of the sea
Alligator	<i>alagarto</i>	Sp. <i>el-lagarto</i> , the lizard (L. <i>lacerta</i>)

¹ *Worship*, *worshipful*, applied to mayors, etc., still mean 'honour, honourable.'

² A *wretch* may still mean a 'villain.' Similarly *unhappy*, as well as *wretched*, is still used vocatively in a reproachful sense.

WORD	UNDISGUISED FORM	EXPLANATION
Ambergrease ¹	ambergris	<i>gris</i> amber, grey amber
Battledoor	Sp. <i>batador</i>	a (washing) beetle or beater
Beaver (of helmet)	bever	F. <i>bavière</i> , a bib
Bedridden	bed-rider	M.E. <i>bedreden</i> , O.E. <i>bedrīda</i>
Belfry	M.E. <i>berfrey</i>	a watch-tower
Blunderbuss	thunder-box	Du. <i>donderbus</i>
Bran-new •	brand-new	fire-new (<i>Shaks.</i>)
Bridegroom	bride-gome	O.E. <i>bryd-guma</i> , bride-man
Burden (refrain)	F. <i>bourdon</i>	a humming, a drone-bass
Caterpillar	O.F. <i>cattie-pelaeure</i>	<i>cat</i> that rolls itself up like a <i>pill</i>
Causeway	causey	F. <i>chaussée</i> ; Low L. <i>calceata</i> (via), a path <i>shod</i> with stone
Charles's wain	O.E. <i>carles wæn</i>	the churl's (= peasant's) wagon
Counterpane	counterpoint	O.F. <i>conte-pointe</i> , lit. quilt stitched
Coverlet	coverlit	F. <i>couvre-lit</i> , bed-cover
Crayfish, crawfish	M.E. <i>crevis</i>	F. <i>écrevisse</i> ; G. <i>krebs</i> , a crab
Curmudgeon	corn-mudgin	corn-hoarding
Cutlass	cutlas	F. <i>coutelas</i> , a short sword
Cutlet	F. <i>cotelette</i>	a little rib
Dirge	<i>dirige</i>	first word of L. hymn, <i>Dirige nos</i> , direct us ²
Dropsy	O.E. <i>ydropsie</i>	Late Gk. <i>hydropisis</i> (from <i>hydor</i> , water)
Female	M.E. <i>femele</i>	L. <i>femella</i> , a young woman
Foreign	M.E. <i>foreine</i>	Low L. <i>foraneus</i> (L. <i>foras</i> , out of doors)
Frontispiece	frontispice	Low L. <i>fronti-spicium</i> , lit. front view
Ghost	M.E. <i>gost</i>	O.E. <i>gast</i> , a spirit
Gooseberry	grose-berry	O.F. <i>groselle</i> , a gooseberry
Gossip	M.E. <i>god-sib</i>	<i>related-in God</i> , a sponsor
Greyhound	Icel. <i>grey-hundr</i>	dog-hound
Gridiron	M.E. <i>gredire, gredil</i>	a griddle
Gutta-percha	Malay <i>gatah-percha</i>	<i>gum</i> of the <i>percha</i> tree
Handcuffs	M.E. <i>hand-cops</i>	a hand-fetter
Harrier	harier	a hare-hound
Height	highth	M.E. <i>highte</i>
Helpmate	helpmeet	'an <i>help meet</i> for him' (<i>Bible</i>)
Humble-bee	hummel-bee	humming bee
Hurricane	Span. <i>huracan</i>	a Caribbean word
Icele	O.E. <i>isgicel</i>	<i>is</i> , ice, and <i>gicel</i> , bit of ice
Jackal	Pers. <i>shaghāl</i>	Sanscrit <i>crigāla</i>
Jolly-boat	Dan. <i>jolle</i> , boat	a yawl, skiff
Liquorice	licorice	Gk. <i>glycy-rrhiza</i> , sweet root
Loadstar	lodestar	<i>way-star</i> , guiding star
Loadstone	lodestone	<i>way-stone</i> , drawing stone
Molasses	melasses	L. <i>melaceus</i> , honey-like

¹ Verdigrease (= *vert-de-gris*) is similarly corrupted.

² Other words of similar derivation are—*adieu*, *affidavit*, *alarm* (all'arme), *albert*, *alphabet*, *ave*, *debuture* (debentur), *gloria*, *magnificat*, *mass* (missa), *miserere*, *paternoster*, *plaudil* (plaudite), *proviso*, *query* (quære), *recipe*, *rendez-vous*, *requiem*, *subpena*, *Te Deum*, *veto*, *wassail* (was hæle=be hale).

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WORD	UNDISGUISED FORM	EXPLANATION
Neighbour	nigh-boor	near-husbandman, near-dweller
Nostril	nose-thrill	nose-hole
Oakum	O.E. <i>á-cumba</i>	that which is <i>combed out</i> , tow
Orchard	wort-yard	herb-garden
Outrage	O.F. <i>oultrage</i>	excess (L. <i>ultra</i> , beyond)
Penthouse	M.E. <i>pentice</i>	for <i>apentice</i> (L. <i>appendicium</i> , an appendage)
Pickaxe	M.E. <i>pikois</i>	O.F. <i>picois</i> , a pick
Piebald	pie-balled	<i>streaked</i> like the magpie
Posthumous	postumous	L. <i>postumus</i> , last born (as if from <i>post humum</i> , after the father was laid in the ground)
Primrose	M.E. <i>primerole</i>	L. <i>primerula</i> , <i>primula</i> , the first or early flower
Reindeer, raindeer	Icel. <i>rheinn</i> , deer	Lapp. <i>reimo</i> , pasturage
Salt-cellar	salt-seller	seller = F. <i>salière</i> , a salt-box
Sand-blind	sam-blind	semi-blind
Shamefaced	shamefast	<i>shame</i> and <i>fast</i> , as in 'sted-fast'
Sheet-anchor	shoot-anchor	an anchor to be <i>shot</i> out or lowered in case of danger
Sovereign	sovran	Low L. <i>superannum</i> , chief
Stepchild	O.E. <i>stéop-cild</i>	orphaned child
Stirrup	sty-rope	climbing-rope
Threshold	M.E. <i>thresh-wold</i>	<i>thrashed-wood</i> , wood beaten or trodden
Touchwood	M.E. <i>tache</i> , wood	Low G. <i>takke</i> , a twig (= stick-wood)
Touchy	tetchy	full of <i>tetches</i> or freaks
Uproar	uprore	Du. <i>oproer</i> , a stirring-up, tumult
Upshot	upshut	<i>shutting-up</i> , a conclusion
Upside-down	up-so-down	up as it were down
Wall-eyed	Icel. <i>vagl-eygr</i>	<i>beam-eyed</i> , with diseased eyes
Walnut	O.E. <i>wealh-knut</i>	foreign nut
Weather-beaten	weather-bitten	Swed. <i>väder-biten</i>
Witch-elm	wych-elm	drooping elm
Witch-hazel	wych-hazel	drooping hazel
Wormwood	O.E. <i>wer-mód</i>	<i>ware-mood</i> , mind-preserver
Yellow-hammer	yellow-ammer	'yellow' and O.E. <i>amore</i> , chirper

NOTE.—In the words *greyhound*, *icicle*, *jolly-boat*, *reindeer*, *salt-cellar*, *touchwood* above, one part merely repeats the sense of the other part: *greyhound* = dog-hound, *salt-cellar* = salt-salt-box, etc. Other examples of this reduplication are: — *akimbo* (on-kam-bow = in a bend bend), *butt-end* (E. butt, Fr. *bout* = end), *cockboat* (cock = boat; cf. cock-swain = coxswain), *didapper* (= dive-diver, eider duck, Swed. *eider* = eider-duck), *flagstone* (Icel. *flaga* = slab of stone), *gangway* (M.E. *gang* = going, way), *hailstone* (hail = O.E. *hagol*, hailstone), *lukewarm* (luke = tepid), *mulberry* (mul = O.E. *mor*, L. *morus*, mulberry), *of yore* (yore = of years), *on the alert* (= on the on the watch; It. *all'erta*, lit. at the erect), *pathway*, *piecemeal* (= by pieces-pieces), *peacock* (pea = O.E. *paewe*, peacock), *reredos* (rere = rear; dos, L. *dorsum*, = back), *sledge-hammer* (sledge = hammer). In most cases the latter part was added, when the former part became obscured, to explain it. Grammatical reduplication occurs in *songstress*, *seamstress* (double feminines), *kine*, *children*, *brethren* (double plurals), *nearer*, *furthermore* (double comparatives), *foremost* [146 (9)]; see 56, 118 (2); 146 (5).

109. **Causes.**—This obscurity or disguise has arisen from various causes, the principal of which are the four following :—

I. Ignorant or Popular Corruptions, resulting from false ideas about the derivation of the words or from a desire to make them look English. People transformed a word that they could not understand into something which, to them, gave some sort of sense, or which at anyrate had a more familiar sound. Thus *asparagus* was turned in vulgar speech into *sparrow-grass*, and *hiccup* into *hiccough*; the French expression *quelque chose* (something), meaning a trifle, a small delicacy, was anglicised into *kickshaws* and regarded as a plural form. Similarly *battlement* has, in its derivation, nothing to do with *battle*, but is a corruption of the old French word *bustilement*, a fortification, from the old French *bastir*, to build. The verb *embattle*, to furnish with battlements, is a similar malformation. Obsolete words or parts of words were specially liable to this corruption: thus *faery* has no connexion with *fair*, but should be spelt *faery*, from Middle English *faerie*, enchantment¹; and to *blindfold* is a corruption of an older form *blindfellen*, to strike blind. In this latter instance we see that the corruption has caused a change in the meaning as well as in the form of the word; the same thing has happened with *par-boil*, which properly means to boil *thoroughly* (Latin *perbullire*), but now means to boil *in part*, from a notion that the word is made up of *part* and *boil*.

II. False Analogy, or the confusion of one word with another. Thus an *l* has been inserted in *could* (M.E. *coude*) to make it like *should* and *would*, in which the *l* is part of the root. An *s* has been inserted in *island* (M.E. *iland*) to make it like *isle* (L. *insula*); and *rhyme* (M.E. *rime*) is so spelt from confusion with *rhythm* (Greek *rhythmos*). *Colleague* ought to be written *colleague* (L. *collega*, one sent on a mission with another), but is spelt as if it meant 'one leagued with another.' *Afford*, *affright*, *accursed* are so spelt from a supposed analogy with words that begin with *aff*, *acc* in Latin; they should properly be spelt *aford*, *afright*, *acursed*. This confusion often gives rise to homonyms (93): thus, *feud* (M.E. *fede*), hatred, came to be so spelt through its being mistaken with *feud* (Low L. *feudum*), a fief, from which comes the adjective *feudal*.

III. Contraction or Curtailment, arising from laziness or rapidity of pronunciation. Thus *barn* is a contracted form of

¹ Hence *faery* is properly an abstract noun, the concrete noun being *fay*, an elf. Compare the use of *paynim* (=paganism) for *pagan*.

O.E. *ber-ern*, barley-house; *daisy* is M.E. *dayesye*, day's eye; and *proxy* is merely a vulgar contraction of *procuracy*. Similarly, *palsy* is a shortened form of M.E. *palesy* (F. *paralysie*, L. *paralysis*). *Alms* has been reduced from six syllables to one, thus: *alms* = M.E. *almés* = O.E. *almæssé* = Gk. *eleemosyné*. *Mole* (the animal) is merely a curtailed form of the older *mold-warp*, mould-thrower; just as *canter* is an abbreviation of *Canterbury* gallop, the easy pace at which pilgrims rode to Canterbury. Similarly *mob* is short for L. *mobile vulgus*, the fickle multitude; *facsimile* for L. *factum simile*, a thing made in imitation of another. *Wig* is a curtailed form of *periwig*, itself a disguised word¹; as *van* is of *caravan*, *cab* of *cabriolet*, *bus* of *omnibus*, *cycle* of *bicycle*; *idolatry* of *idololatry*; *gypsy* of *Egyptian*; *size* of *assize*, *lone* of *alone*, *live* of *alive*, *quad* of *quadrangle*, *hack* of *hackney*, *chap* of *chapman*, *cit* of *citizen*, *gent* of *gentleman*, *plot* of *complot*, *bate* of *abate*, *fend* of *defend*, *mend* of *amend*, *fence* of *defence*, *story* of *history*, *sport* of *disport*, *spend* of *dispend*, *stress* of *distress*, *stain* of *distain*, *pose* of *oppose* (= *oppose*), *spite* of *despite*, *fray* of *affray*, *down* of *adown*, *peal* of *appeal*, *toady* of *toad-eater* (formerly an assistant to a mountebank), *consols* of *consolidated annuities*, *drawing-room* of *withdrawing-room*.

IV. The Addition or the Removal of a Letter at the beginning or the end of words. Thus the letter *h* has dropt off before *able*, which should be written *hable* (L. *habilis*, fit); *arbour* is probably a corruption of *harbour* (M.E. *herberwe*, shelter, lodging); *it*, *ostler* (cf. *host*, *hostel*), *ortolan*, the bird haunting gardens (L. *hortus*), should be *hit* (164), *hostler*, *hortolan*. An *h* has been wrongly prefixed to *h-atchment* (95), to *h-azard* (Sp. *azar*, a die), which has also *d* appended, to *h-ermit* (= *eremite*), and to *h-ostage* (L. *obsidem*).

The letter *d* has been appended, for the sake of emphasis, to *hol-d* (of a ship), which should be *hole* (Du. *hol*), *boun-d* (ready to go), *gizzar-d*, *vizar-d*, *hin-d* (peasant; M.E. *hine*, a servant), *len-d*, *moul-d* (pattern), *ribban-d*,² *soun-d* (L. *sonus*), *stran-d* (of a rope), *expoun-d*, *compoun-d*.

The letter *t* has been appended, for the same reason, to *ancien-t*, *behes-t*, *braggan-t*, *cormoran-t*, *earnes-t* (a pledge), *hois-t* (for *hoise*³), *pagean-t*, *parchmen-t*, *peasan-t*, *pheasan-t*, *rampar-t*, *tyran-t*. The *t* has dropt off from *scrip*, which should be *script* (L. *scriptum*, a writing).

Sham, *squire*, for *shame*, *esquire*, have lost an *e*; *paddle* for *spaddle* (little spade), has lost an *s*; and *chime* should be *chimb*.

¹ *Periwig* = *perwigge* = *perwicke* = *peruke*.

² Or, through confusion with *band*. *Ribbon* does not take the *d*.

³ Cf. 'They hoised up the mainsail.'—*Bible*.

There is a curious group of words whose disguise has been caused by the coalescing of the article with its substantive in popular pronunciation; and then when the two were written down and had to be separated, by the separation being made at the wrong place. Thus *adler* is O.E. *uedre*, and ought to be spelt *nadder*; but 'a nadder' being pronounced 'anadder,' the *n* came to be regarded as belonging to the article, and the words were written down as 'an adler.' The same thing happened with *apron* (O.F. *naperon*, a napkin), with *auger* (M.E. *navegor*, nave-piercer), with *orange* (Persian *narany*), with *ouch* (M.E. *nouche*), and with *umpire* (M.E. *nompere* = *non peer*, odd man). Conversely, the *n* of the article has adhered to the substantive in *newt* (M.E. *ewte*), in *nickname* (O.E. *eke name*, an additional name), in *nugget* (= *niggot* = *ningot* = *ingot*). Similarly *nonce*, in 'for the nonce' (O.E. for *then ones*), is the same word as *once*, and the phrase means 'for the occasion'; as we still say 'for this *once*.' Similarly *atomy* in the sense of 'skeleton' is due to the mistaken division of *anatomy* into *an atomy*.

CHAPTER III.

ACCIDENCE AND SYNTAX.

NOUNS.

110. *Definition.*—A **Noun** (Latin *nomen*, name) is a word used as the *name* of something: as, ‘The *man* beat the *dog*.’ There are **five** kinds of nouns :—

I. Class Nouns; *i.e.* nouns that express a class of individual objects, as distinguished from another class of objects, as *ship*. *Ship* is an *Individual Class Noun*.

II. Collective Nouns; *i.e.* nouns that express a number of objects of the same class collected together, as *fleet*. Thus *fleet* denotes a collection of ships, and *fleets* denotes several collections of ships. *Fleet* is a *Collective Class Noun*.

A collective noun in the singular number takes a plural verb when the writer has in view the units that make up the whole; it takes a singular verb when the writer has in view the collection as a whole :—

The *army* *was* ordered to advance to the attack.

When day broke, the *enemy* *were* seen fleeing in all directions.

The *meeting* *is* unanimous on this question.

The *lowing* *herd* *wind* slowly o’er the lea.—Gray.

Where there *are* *plenty* of boys there *is* *plenty* of noise.¹

* Many collective nouns have no plural :—*cattle*, *people* (persons), *clergy*, *laity*, *infantry*, *cavalry*, *poultry*, *gentry*, *peasantry*, *nobility*, *offspring*, *issue* (progeny), *young*, *prey*, *vermin*. We say *logic*, *arithmetic*, *music*, *magic*, *physic* (medicine); but *mathematics*, *mechanics*, *optics*, *physics* (the science), *gymnastics*, *phonetics*, *politics*, *hysterics*, *etc.*; the former being derived from a Greek *singular*

¹ Cf. ‘There *are* no *end* of lords and ladies present’; ‘*All* *manner* of people’

adjective¹ used as a noun, the latter from a Greek *plural* adjective² used as a noun.

III. Material Nouns; *i.e.* nouns that express an indefinite mass of matter, as *glass, stone, wheat*. When a material noun is used to express a definite object, it is no longer a material noun, but a class noun. Accordingly it may then take the article and the plural number³ :—

Give me *a glass* (= a receptacle made of glass) of water.

Do not throw *stones* (= pieces of stone).

There are several *wheats* (= kinds of wheat). This is *a good wheat*.

Hence, as with *glass* and *stone* above, many material nouns acquire a new meaning when used as class nouns :—

MATERIAL NOUNS

Land, *earth*
Sand, *particles of stone*
Marble, *a kind of stone*

Water, *the liquid*
Salt, *the seasoning substance*
Iron, *the metal*

Wood, *timber*
Copper, *the metal*

Bronze, *the metal*

Lead, *the metal*

CLASS NOUNS

a land (or lands), *a country*
sands, *sea-beach*
a marble (or marbles), *a sculpture, the game*

waters, *springs*
salts, *smelling salts, etc.*
an iron (or irons), *a fire-iron, a smoothing-iron, fetters.*

a wood (or woods), *a forest*
a copper (or coppers), *for boiling, pence*

a bronze (or bronzes), *a work of art in bronze*

leads, *sheets of lead on a roof*

The nouns in I., II., and III. are *Common Nouns*, *i.e.* names that are common to or shared by an indefinite number of objects or the parts of an indefinite mass of matter. They are thus distinguished from—

IV. Proper Nouns, *i.e.* names that are confined to separate persons or things, or groups of persons or things, as *Homer, Boston*. The word 'proper' here means 'own': hence a *proper* name is a person's or a thing's *own* name. Proper names, when they are applied to more than one person or thing, can take the article and the plural number :

There are two *Bostons*, *a Boston* in England and *a Boston* in America.
Some critics maintain that there are several *Homers*.

¹ As : *hē logikē (technē)*, the reasoning (science).

² As : *ta mathematika*, the mathematical (things).

³ Material nouns like *dirt, refuse, rubbish, trash, cash* have no plural form.

When a proper noun is used in a descriptive sense, to denote an object or objects of a similar character to itself, it is no longer a proper noun but a common noun :—

He is the *Homer* (=the great poet) of his age.

Lyons is the *Manchester* (=chief manufacturing town) of France.

NOTE.—Similarly, a *Turner* is often used for 'a picture painted by Turner'; a *Guido* for 'a picture painted by Guido,' and so on.

The nouns in I., II., III., and IV. are *Concrete Nouns*, i.e. nouns that express particular objects. They are thus distinguished from—

V. Abstract Nouns, i.e. nouns that express general terms, whether attributes or phenomena, as *goodness*, *speech*.

An abstract noun may express—

(a) a quality : *honesty*, *convenience*.

(b) a state : *death*, *sleep*.

(c) a feeling or an action : *pleasure*, *walking*.

(d) a process of thought : *logic*, *astronomy*.

Abstract nouns cannot take the articles or the plural number ; we cannot say 'a goodness,' 'strengths.' When abstract nouns are found with the articles or in the plural, they signify not the abstract or general notion, but concrete or particular instances of the notion :—

This is a *carelessness* that I should not have expected (=a piece of carelessness).

What a *pity* (=what a pitiful circumstance) !

We ought to speak *the truth* (=the thing that is true).

This book is full of *impertinences* (=instances of impertinence)

NOTE.—Abstract nouns are sometimes used to express a general concrete object, as the *nobility* for the whole body of persons of noble birth, the *community* for the whole body of people, the *youth* for the whole class of young people, the *priesthood* for priests generally. We may even use the abstract term to express the individual concrete object, as a *youth* for a young man, a *personage* for a person, an *audience* for auditors, a *royalty* for a person of royal birth, a *witness* for one who witnesses, a *character* for a person possessing character, a *vision* for a thing seen, a *conquest* for a thing conquered, a *study* for a room to study in, a *painting* for a picture.

111. Formation of Abstract Nouns.—Abstract nouns are formed from—(1) Adjectives, (2) Concrete nouns, (3) Verbs.

(1) Adjectives.

ADJ.	ABSTRACT NOUN	ADJ.	ABSTRACT NOUN
Long	length	Wide	width
Strong	strength	High	height
Broad	breadth		highth

ADJ.	ABSTRACT NOUN	ADJ.	ABSTRACT NOUN
Young	youth	Merry	merriment
True	truth	Opposite	opposition
Hale	health	Discreet	discretion
Slow	sloth	Just	justice
Dry	drought	Prudent	prudence
Wise	wisdom	Decent	deceit
Free	freedom	Prevalent	{ prevalence
Grand	grandeur		{ prevalence
Dark	darkness	Brilliant	{ brilliance
Holy	holiness		{ brilliancy
Humble	{ humbleness	Brave	bravery
	{ humility	Timid	timidity
Poor	{ poorness	Vain	vanity
	{ poverty	Cruel	cruelty
False	{ falseness	Capable	capability
	{ falsity	Immense	immensity
	{ falsehood	Continuous	continuity
Worth	worship	Sagacious	sagacity
Hard	hardship	Antique	antiquity
Sole	solitude		{ barbarity
Proud	pride	Barbarous	{ barbarism
Hot	heat		{ barbarousness
Social	socialism		

(2) Concrete Nouns.

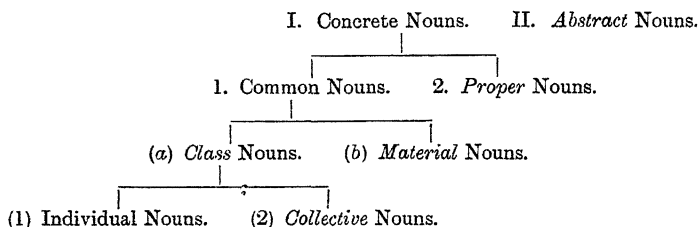
CONCRETE NOUN	ABSTRACT NOUN	CONCRETE NOUN	ABSTRACT NOUN
Man	manhood	Poet	poetry
Mother	motherhood	Glutton	gluttony
Sister	sisterhood	Rogue	roguery
Priest	priesthood	Friend	friendship
Hero	heroism	Son	sonship
Patriot	patriotism	Seaman	seamanship
Infant	infancy	Minor	minority
Pirate	piracy	Rascal	rascality
Bankrupt	bankruptcy	Coward	cowardice
Bishop	episcopacy	Thief	theft
Mayor	mayoralty	Parent	parentage
Witch	witchery	Pilgrim	pilgrimage
Slave	slavery		

(3) Verbs.

VERB	ABSTRACT NOUN	VERB	ABSTRACT NOUN
Abound	abundance	Expire	{ expiration
Obey	obedience		{ expiry
Excel	excellence	Flatter	flattery
Protect	protection	Separate	separation
Expel	expulsion		{ motion
Convert	conversion	Move	{ movement
Repeat	repetition	Perplex	perplexity
Redeem	redemption	Mimic	mimicry
Reduce	reduction	Judge	judgment
Extinguish	extinction	Exceed	excess

VERB	ABSTRACT NOUN	VERB	ABSTRACT NOUN
Serve	service	Please	pleasure
Advise	advice	Proceed	{ procedure
Defend	defence		{ process
Neglect	negligence	Depart	departure
Reside	residence	Learn	learning
Dally	dalliance	Laugh	laughter
Extend	extension	Err	error
Magnify	magnificence	Know	knowledge
Remove	removal	Hate	hatred
Believe	belief	See	sight
Deceive	{ deceit	Thrive	thrift
	{ deception	Think	thought
Pursue	pursuit	Die	death
Solve	solution	Bear	birth
Recognise	recognition	Live	life
Oppose	opposition	Choose	choice
Perceive	perception	Marry	marriage
Exclude	exclusion	Assemble	assemblage
Compare	comparison		

112. Thus we have the following Table of Nouns :—



GENDER.

113. In Nature, things are divided into three classes, according as they are things of the male sex (*king, bull*), things of the female sex (*queen, cow*), and things of neither sex (*stone, house*).

In Grammar, these three classes are called *genders*, and are named **Masculine Gender**, **Feminine Gender**, and **Neuter** (Latin *neuter*, neither of two) **Gender**.

114. **Common Gender.**—Some names of animals and persons do not indicate their sex :—*sheep, pig, swine, hog, bird, fowl, hound, foal, deer, bear, mouse, hedgehog, jackdaw, swan, hawk, dove, etc.*; *parent, child, spouse, cousin, servant, dancer, friend, sovereign, etc.* Such nouns are said to be of *Common Gender*. Some masculine

nouns (*horse, dog*), and some feminine nouns (*duck, goose, bee*) are often so used.

NOTE.—Some feminine nouns have no corresponding masculine:—*amazon, blonde, brunette, coquette, dowager, flirt, jilt, minx, prude, shrew, siren, termagant, virago, ewe-lamb, jenny-wren.*

115. Gender of Inanimate Objects.—Things without life are often, especially in poetry, personified, and so have sex attributed to them:—

The *day* in his hotness,
The *night* in her silence.—*M. Arnold.*

(1) *Masculines* are—the Sun, Summer, Autumn, Winter, Time, Death, the Grave, Thunder; rivers, winds, mountains, the ocean; violent passions (Love, Fear, Anger, Despair, etc.); violent actions (Murder, War, etc.).

(2) *Feminines* are—the Moon, Spring, the Earth, the Soul, the Church, a ship,¹ a balloon,¹ a cannon¹; countries,² cities; the Arts and Sciences, Nature, Liberty, Victory, Religion, Fame, Fortune, etc.; the gentler feelings (Charity, Hope, Mercy, Pity, Peace, etc.).

116. Modes of denoting Gender.—Gender is denoted in three ways:—

(1) Different words are used:—

MASC.	FEM.	MASC.	FEM.
Bachelor	{ spinster	Horse	mare
	{ maid	King	queen ³
Boar	sow	Monk, friar	nun
Buck	doe	Nephew	niece
Bullock, steer	heifer	Ram, wether	ewe
Colt	filly	Sir, sire	madam
Drake	duck	Sire	dam ⁴
Drone	bee	Sloven	slut
Earl	countess	Stag	hind
Gander	goose	Uncle	aunt
Hart	roe	Wizard	witch

(2) A difference of termination is used:—

MASC.	FEM.	MASC.	FEM.
Abbot	abbess (= abbotess)	Beau	belle
Actor	actress	Bridegroom	bride
Anchorite	anchoress	Duke	duchess
Author	authoress	Emperor	empress

¹ Cf. the expressions 'a *sister ship*,' 'a *sister gun*.'

² Note that we say 'father-land,' but 'mother-country' and 'mother tongue.'

³ *Queen* meant simply 'woman' (Gk. *γυνή*); *quean* is the same word.

⁴ *Sire*—*dam* are used of animals only.

MASC.	FEM.	MASC.	FEM.
Fox	vixen ¹	Poet	poetess ²
Giant	giantess	Priest	priestess
God	goddess	Prince	princess
Governor ³	governess	Prior	prioress
Heir	heiress	Prophet	prophetess
Hero	heroine	Shepherd	shepherdess
Host	hostess	Seamster (rare)	seamstress
Hunter	huntress	Songster	songstress
Lad	lass (= laddess) †	Sultan	sultana
Lion	lioness	Testator	testatrix
Marquis	marchioness	Tiger	tigress
Master (Mr.)	Mistress (Mrs.)	Tsar	tsaritsa
Mayor	mayoress	Votary	votaress
Murderer	murderess	Warder	wardress
Negro	negress	Widower	widow
Patron	patroness		

(3) Masculine or feminine nouns or pronouns are prefixed or affixed to nouns of common gender:—

MASC.	FEM.	MASC.	FEM.
Beggar-man	beggar-woman	Jack-ass	{ jenny-ass, she-ass
Boar-pig	sow-pig	Man-child	woman-child
Buck-rabbit	doe rabbit	Man-servant	{ woman-servant, maid-servant
Bull-calf	cow calf	Pea-cock	pea-hen
Cock-sparrow	hen-sparrow	Servant-man	servant-maid
He-devil	she-devil	Washer-man	washer-woman
He-goat	she-goat		
Billy-goat	nanny-goat		

NOTE.—Similarly we have *lady doctor*, *boy messenger*, *girl baby*.

NUMBER.

117. *Definition*.—**Number** denotes quantity. The Singular Number indicates that we are speaking of *one* thing; the Plural Number indicates that we are speaking of *more than one* thing.

118. **Modes of forming the Plural**.—The Plural is formed in four ways:—

(1) The syllable *-es*, shortened to *-s* whenever pronunciation allows, is added to the singular:—*box, boxes*; *dress, dresses*; *horse, horses*; *book, books*; *lady, ladies*³; *valley, valleys*; *soliloquy, soliloquies*; *alkali, alkalis*.⁴

¹ Now used in the sense of a spiteful woman. Sportsmen use—*masc. dog-fox*, *fem. bitch-fox*.

² 'Mrs. Meynell is the finest *poet* of the time' compares her with both men and women poets; whereas if we write *poetess*, we compare her with women poets only.

³ *Fly*, a cab, makes the plur. *flys*.

⁴ But *rabbi, rabbis*.

(2) The syllable *-en* is added to the singular:—*ox*, *oxen*, *cow*, *kine*¹; *brother*, *brethren*¹; *child*, *children*.¹

(3) The vowel sound is changed:—*foot*, *feet*; *tooth*, *teeth*; *mouse*, *mice*²; *louse*, *lice*²; *goose*, *geese*²; *man*, *men*.

(4) The singular is left unchanged:—*deer*, *sheep*, *swine*, *grouse*, *salmon*, *cod*.

NOTE.—Proper Nouns follow rule (1) above:—‘the *Coxes*,’ ‘the *Pierces*,’ ‘the *Joneses*,’ ‘the eight *Henries*,’ ‘the two *Sicilies*.’ But less known Proper Nouns ending in *y* simply add *s*:—‘the *Gadsbys*.’ Compare ‘We called on the *Jameses* (objective plural),’ and ‘We called at the *Jameses*’ (possessive plural).’

119. Plural of Nouns in ‘o.’—(1) Earlier-introduced and more common nouns ending in *-o* form the plural by adding *es*:—*buffaloes*, *calicoes* (and *calicos*), *cargoes*, *dominoes*, *echoes*, *embargoes*, *flamingoes*, *heroes*, *innuendoes*, *magnificoos*, *manifestoes*, *mosquitoes* (and *mosquitos*), *mottoes*, *mulattoes* (and *mulattos*), *negroes*, *noes*,^{*} *potatoes*, *tomatoes*, *tornadoes*, *volcanoos*.

(2) Later-introduced and rarer words ending in *-o* add *-s*:—*bravos*, *cantos*, *casinos*, *centos*, *duodecimos*, *embryos*, *grottos*, *halos*, *inamoratos*, *juntos*, *lassos* (and *lassoes*), *mangos* (and *mangoes*), *medicos*, *mementos*, *octavos*, *porticos* (and *porticoes*), *pianos*, *provisos* (and *provisoes*), *quartos*, *rondos*, *salvos*, *solos*, *sopranos*, *stiletos*, *tiros*, *violoncellos*, *virtuosos* (and *virtuosi*).

(3) Nouns ending in *-eo*, *-io*, and *-oo* add *-s*:—*cameos*; *folios*, *intaglios*, *nuncios*, *oratorios*, *portfolios*, *seraglios*, *studios*, *trios*; *bamboos*, *cuckoos*, *Hindoos*.

120. Plural of Nouns in ‘f.’—(1) Teutonic nouns ending in *-f*, *-fe* form the plural by changing *f* to *v* except when *f*, *r*, or *oo* precede the final *f*:—*calf*, *calves*; *knife*, *knives*; *leaf*, *leaves*; *loaf*, *loaves*; *shelf*, *shelves*; *thief*, *thieves*; *wife*, *wives*; *wolf*, *wolves*. But—*cliff*, *cliffs*; *dwarf*, *dwarfs*; *roof*, *roofs*. Exceptions are—*fife*, *fifes*; *strife*, *strifes*; *reef*, *reefs*.

(2) Romanic nouns retain the *f* unchanged:—*brief*, *briefs*; *chief*, *chiefs*; *grief*, *griefs*.

NOTE.—Tennyson has *hooves* for *hoofs*; and *scarves*, *turves*, *wharves*, for *scarfs*, *turfs*, *wharfs*, are also found. *Calves* has sing. *calve* in ‘*calve’s* foot jelly,’ ‘*calve’s* head’ as a dish for the table.

¹ These are double plurals, formed by adding *-en* to the old plural forms *ky*, *childre*, *brethre*. The plural *childer* is still found provincially.

² For the sake of euphony, these are not used in the possessive case: we do not say ‘*mice’s* legs,’ but ‘the legs of *mice*.’

121. Foreign Plurals.—Foreign nouns that have not become naturalised retain the plural form of the language from which they were taken :—

(1) Latin.

Formula	formulæ, formulæ	Memorandum	{ memoranda, memorandums
Larva	larvæ	Momentum	momenta
Nebula	nebulae	Ovum	ova
Alumnus	alumni	Serum	sera
Cactus	cacti, cactuses	Spectrum	spectra, spectrums
Focus	foci, focuses	Stratum	strata, stratum
Fungus	fungi, funguses	Symposium	symposia
Magus	magi	Genus	genera
Narcissus	narcissi, narcissuses	Appendix	{ appendices, appendixes
Polypus	polypi	Radix	radices
Radius	radii	Vortex	vortices, vortexes
Terminus	termini, terminuses	Apparatus	{ apparatus, apparatuses
Animalculum	animalcula	Series	series
Dictum	dicta	Species ^e	species
Effluvium	effluvia	Superficies	superficies
Epithalamium	epithalamia		
Erratum	errata		
Medium	media, mediums		

(2) Greek.

Anacoluthon	{ anacolutha, anacoluthons	Crisis	crises
Automaton	{ automata, automatons	Ellipsis	ellipses
Criterion	criteria, criterions	Hypothesis	hypotheses
Phenomenon	{ phenomena, phenomenons	Oasis	oases
Analysis	analyses	Parenthesis	parentheses
Axis	axes	Thesis	theses
Basis	bases	Cyclops	cyclopes, cyclopses
		Caryatid	caryatides, caryatids
		Dryad	dryades, dryads

(3) French.

Beau	beaux, beaux	Madame (E. madam)	mesdames
Bureau	bureaux, bureaux	Monsieur (E. Mr., sir)	messieurs
Corps	corps		

(4) Italian.

Bandit	banditti, bandits	Virtuoso	virtuosi, virtuosos
Dilettante	dilettanti		

(5) Hebrew.

Cherub	cherubim, cherubs	Seraph	seraphim, seraphs
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But, as may be seen above, the tendency of language is to reject these foreign plurals as the foreign words become naturalised. Thus we always write *crocuses*, *censuses*, *prospectuses*, *similes*,

stamens,¹ *triumvirs*; *dogmas*, *miasmas*, *encomiums*, *millenniums*, rather than Latin *croci*, *censūs*, *prospectūs*, *similia*, *stamina*, *triumviri*, and Greek *dogmata*, *miasmata*, *encomia*, *millennia*.

NOTE.—The plural of the Greek noun *rhinoceros* is not *rhinoceri*, but *rhinocerotēs*; it is better to write *rhinocerboses*. *Aborigines*, *annals*, *antipodes*, *fœces*, *literati*, *minutiae*, *prolegomena*, *addenda*, *agenda*, *aræana*, *data*, *ephemera* are used only in the plural.

122. True Plurals.—*Amends*, *auspices*, *bellows*, *billiards*, *breeches*, *chaps* (the jaws), *clothes*,² *draughts* (the game), *dumps*, *entrails*,³ *environs*, *gallows*, *gyves*, *hustings*, *innings*, *lights* (lungs), *mathematics*, *physics*, etc., *means*, *measles*, *news* (stables), *molasses*, *news*, *nuptials*,³ *oats*, *obseques*, *odds*, *premises* (buildings, etc.), *proceeds*, *remains*, *scissors*, *shambles*, *shears*, *snuffers*, *small-pox*,⁴ *spectacles* (eye-glasses), *thanks*, *thews*, *tidings*, *tongs*, *trowsers*,³ *victuals*,³ *wages*,³ are true plurals, but have now no singular form in use. Of these, *news*, *innings*, *means*,⁵ *gallows*,⁶ *small-pox*, *mathematics*, *physics*, etc.,⁵ are now treated as singulars:—

Ill news runs apace.

This is a means to an end.

Small-pox is contagious.

One innings only was played.

A gallows was built.

Mathematics is taught in this school.

123. Apparent Plurals.—*Alms*, *riches*, *eaves*, *kickshaws* are true singulars, but are now used as plurals: 'Riches are transitory.' *Summons* is a true singular, and makes the plural *summonses*. Both *folk* and *folks* occur as the plural of *folk*.

124. The Plurals of other Parts of Speech used as nouns generally follow the ordinary rules: '*eyes* and *noes*,' '*pros* and *cons*,' '*ifs* and *buts*.' But such plurals do not alter the spelling of the original word: 'There are too many *apparentlys* and *perhapses* and *probablys* in his speech.' Letters of the alphabet and figures generally form their plural by '*s*': *s's*, *p's*; *4's*, *10's*, etc.; we find also *esses*, *zeds* for the plural of *s* and *z*.

NOTE.—Plural of Abbreviations.—Single letters are doubled:—*pp.* for 'pages,' *ll.* for 'lines,' *MSS.* for 'Manuscripts.' Curt forms take *s*:—*caps.* for 'chapters,' *secs.* for 'sections,' *Co.s* for 'companies.' So *M.D.* for 'Doctors of Medicine.'

¹ The plur. *stamina* means 'vigour.'

² Originally the plural of *cloth*, which now has a regular plural, *cloths*.

³ See 52, note. The sing. *victual* and *wage* are occasionally used.

⁴ The -*pox* of *small-pox* stands for *pocks*; cf. 'pock-mark.'

⁵ Occasionally also used as a plural.

⁶ Shakspere has the double plural *gallowses*.

125. Plural with Numerals.—In nouns expressing a quantity or a number, the sign of the plural is often dispensed with, especially when they are preceded by a numeral:—‘five *pound*,’ ‘two *dzen*,’ ‘a fleet of ten *sail*,’ ‘two *brace* of birds,’ ‘four *pair* of shoes,’ ‘forty *head* of cattle,’ ‘five *yoke* of oxen,’ ‘thirty *fathom* deep,’ ‘an engine of fifty *horse* power,’ ‘I weigh nine *stone*,’ ‘four *score* years,’ ‘thirty *cannon*,’ ‘1,000 *stand* of arms,’ ‘the chiefest among ten *thousand*’ (*Bible*).

NOTE.—Compare ‘a twelve-month,’ ‘a fortnight,’ ‘a five *mile* walk,’ ‘a ten *pound* note,’ ‘a three-foot rule,’ ‘an eight-day clock,’ ‘a six-penny book,’ ‘a three-year old’ (of an animal), ‘a three-man beetle’ (Shaks.).

126. Plural of Compounds.—The plural of compound nouns depends upon the nature of the compound, and the relation of its two parts to each other.

(1) In compounds made up of a noun preceded by an adjective (or a noun with adjectival force), or followed by an adjectival phrase or an adverb, the noun takes the plural inflexion:—

SING.	PLUR.
lieutenant-governor	lieutenant-governors
maid-servant	maid-servants
slave-driver	slave-drivers
son-in-law	sons-in-law
commander-in-chief	commanders-in-chief
passer-by	passers-by

So also in *master bakers*, *brother squires* (but *the brothers Smith* or *the Smith brothers*), *the three doctor Faustuses*, *the Miss Browns*, *the Mr. Smiths* (also the more formal *the Misses Brown*, *the Messrs. Smith*).

(2) In compounds made up of a noun followed by an adjective (144), the two parts have come to cohere so closely that the plural inflexion is now added at the end:—

knight-errant	knight-errants ¹
poet-laureate	poet-laureates ¹
surgeon-major	surgeon-majors
major-general	major-generals
governor-general	governor-generals
court-martial	court-martials ¹
price-current	price currents
sign-manual	sign-manuals
handful	handfuls

(3) In compounds of which the first part is a verb, the plural inflexion is naturally placed at the end:—

run-away	run-aways
spend-thrift	spend-thrifts
forget-me-not	forget-me-nots

¹ *Knights-errant*, *poets-laureate*, *courts-martial* are also found.

(4) In the rare compounds consisting of two designations of equal application, both parts take the plural inflexion :—

knight-templar	knights-templars
lord-lieutenant	lords-lieutenants
lord-justice	lords-justices
man-servant	men-servants
woman-servant	women-servants ¹

127. Plural and Singular Meanings.

(1) Some nouns have *two forms* of the plural with separate meanings :—

SING.	PLUR.
Beef	{ beefs (<i>kinds of beef</i>) { beeves (<i>oxen</i>)
Brother	{ brothers (<i>by blood</i>) { brethren (<i>of a community</i>)
Cloth	{ cloths (<i>kinds of cloth</i>) { clothes (<i>garments</i>)
Die	{ dies (<i>stamps for coining</i>) { dice (<i>for gaming</i>)
Fish	{ fish (<i>collective</i>) { fishes (<i>regarded separately</i>)
Genius	{ geniuses (<i>men of talents</i>) { genii (<i>spirits</i>)
Index	{ indexes (<i>to a book</i>) { indices (<i>signs in algebra</i>)
Pea	{ peas (<i>the seed</i>) { pease (<i>the species</i>)
Penny	{ pennies (<i>separate coins</i>) { pence (<i>a collective sum</i>) ²
Shot	{ shot (<i>balls</i>) { shots (<i>discharges</i>)
Staff	{ staves (<i>walking sticks, and in music</i>) { staffs (<i>in a military sense</i>)

(2) Some nouns have *two meanings* in the singular, and *one* in the plural :—

SING.	PLUR.
Abuse, (1) <i>wrong use</i> , (2) <i>reproach</i>	abuses, <i>wrong uses</i>
Foot, (1) <i>part of body</i> , (2) <i>infantry</i>	feet, <i>parts of body</i>
Force, (1) <i>strength</i> , (2) <i>troop</i>	forces, <i>troops</i>
Gain, (1) <i>acquisition</i> , (2) <i>profit</i>	gains, <i>profit</i>
Horse, (1) <i>the animal</i> , (2) <i>cavalry</i>	horses, <i>the animals</i>
Issue, (1) <i>result</i> , (2) <i>offspring</i>	issues, <i>results</i>
Light, (1) <i>of a lamp</i> , (2) <i>a lamp</i>	lights, <i>lamps</i>

¹ Man-servants, woman-servants are also found. ² Thus we can say 'a sixpence.'

SING.

People, (1) *nation*, (2) *persons*
 Powder, (1) *a dose*, (2) *for guns*
 Practice, (1) *a habit*, (2) *exercise of*
a profession

PLUR.

peoples, *nations*
 powders, *doses*
 practices, *habits*

NOTE.—The nouns *compass* and *content* have *two* meanings in the singular, and a *third* in the plural:—*compass*, (1) *circuit*, (2) *mariner's compass*; *compasses*, (3) *instrument for measuring*: *content*, (1) *capacity*, (2) *contentment*; *contents*, (3) *things contained*.

(3) Some nouns have *two* meanings in the plural, and *one* in the singular:—

SING.

Appointment, *situation*
 Circumstance, *fact*
 Colour, *hue*
 Custom, *habit*
 Effect, *result*
 Element, *simple substance*
 Manner, *method*
 Moral, *a moral lesson*
 Number, *quantity*
 Pain, *suffering*
 Part, *division*
 Premise, *proposition*
 Provision, *condition*
 Quarter, *fourth part*
 Spectacle, *sight*

PLUR.

appointments, (1) *situations*, (2) *equipments*
 circumstances, (1) *facts*, (2) *condition*
 colours, (1) *hues*, (2) *a flag*
 customs, (1) *habits*, (2) *revenue duties*
 effects, (1) *results*, (2) *property*
 elements, (1) *simple substances*, (2) *rudiments*
 manners, (1) *methods*, (2) *behaviour*
 morals, (1) *moral lessons*, (2) *conduct*
 numbers, (1) *quantities*, (2) *verses*
 pains, (1) *sufferings*, (2) *exertion*
 parts, (1) *divisions*, (2) *abilities*
 premises, (1) *propositions*, (2) *buildings*
 provisions, (1) *conditions*, (2) *food*
 quarters, (1) *fourth parts*, (2) *lodgings*
 spectacles, (1) *sights*, (2) *eye-glasses*

NOTE.—*Letter* has *two* meanings in the singular, and *three* in the plural:—singular, (1) *of alphabet*, (2) *epistle*; plural, (1) *of alphabet*, (2) *epistles*, (3) *literature*. *Ground* means in the singular, (1) *earth*, (2) *reason*; in the plural, (1) *garden*, (2) *reasons*, (3) *dregs*. Cf. singular and plural of *stock*, *respect*, *draught*, *list*, *shroud*.

(4) Some nouns have acquired a *different meaning* in the plural:—

SING.

Advice, *counsel*
 Air, *atmosphere*
 Domino, *a cloak used as a disguise*
 Good, *benefit*
 Minute, *of time*
 Physic, *medicine*
 Respect, *regard*
 Return, *coming back*
 Spirit, *soul*
 Vapour, *steam*
 Vesper, *evening*

PLUR.

advices, *information*
 airs, *affectation*
 dominoes, *the game*
 goods, *property*
 minutes, *of a meeting*
 physics, *natural science*
 respects, *compliments*
 returns, *statistics*
 spirits, *animation*
 vapours, *ill-humour*
 vespers, *evening service*

NOTE.—*Hangings* mean things hung, curtains; *leavings*, things left; (my) *belongings*, things that belong (to me); so with *sweepings*, *takings* (money taken), *savings*, *winnings*, *earnings*, *surroundings*, *filings*, *trappings*. The singulars have different meanings, as in 'He deserves hanging.'

CASE.

128. *Definition.*—Case indicates the relation in which a noun (or a pronoun) stands to some other word in a sentence. Thus—

(1) The Nominative Case is the case of the *subject* of a verb : as, 'The *boy* runs.'

(2) The Objective (or Accusative) Case is the case of the *object* of a verb or of a preposition : as, 'He struck the *boy*.' 'The dog was struck by the *boy*.'

(3) The Possessive (or Genitive) Case indicates that something belongs to the person or thing named by the noun : as, 'The *boy's* book.' The Possessive may be used in a *subjective* or in an *objective* sense : thus 'God's love' may mean love felt by God (the *subject* of it), or the love felt for God (the *object* of it).

(4) The Vocative Case (or Nominative of Address) indicates that the person named is addressed : as, '*Boy!* Where is your book?'

THE NOMINATIVE CASE.

129. The Nominative Case or Subject is placed, as a rule, before the verb. But it comes or may come after the verb (or, where an auxiliary verb is used, after the auxiliary)—

(1) In interrogations :—

How many books *have you*? What *do you* say?

(2) Sometimes in exclamations :—

What a son *has he* lost! How great *is thy* goodness!—*Bible*.

NOTE.—But ordinarily an exclamation is distinguished from an interrogation by its keeping the normal order, and we say—'How *he* ran!' but 'How *did he* run?'—'What success *he* had!' but 'What success *had he*?'

(3) With the imperative mood :—

Go ye and tell that fox.—*Bible*. *Do you* stand here.

NOTE.—In modern English the subject is generally omitted with the imperative mood.

(4) With the subjunctive mood used to express a *wish* or a *purpose* :—

Perish the thought! *May I* be there to see! *Suffice it* to say.

NOTE.—In the case of transitive verbs, the subject comes first, when ambiguity would arise :—'God *forbid* that I should glory' (*Bible*); but, 'Forbid it *shame*, forbid it decent *awe*' (*Crabbe*).

- (5) In conditional clauses without *if*, *whether*, or *though* :—

Were I (=if I were) a rich man, I would help you.

Be it (=whether it be) cheap or dear, I will take it.

He will not succeed, *try he* (=though he try) never so hard.

- (6) When a word or a phrase is transferred to the beginning of the sentence (*a*) for the sake of emphasis, or (*b*) in order to keep relative clauses next their antecedents [705, (3)], or appositional phrases next their subject [705, (5)] :—

(*a*) Great *was* the uproar. Gone *are* my hopes. Up *flew* the signal.

Here *is* your book. There *goes* the Lord Mayor.

Such *was* his diligence, that he passed the examination.

Strayed, last night, from the Hill Farm, a colt, etc. (*Public Notice*).

- (*b*) In the centre *rode* Duke William, who bore a mace of iron, and who etc.

And now *began* in wind and rain the great battle, upon which so much depended, and which etc.

On the 6th of May *died* Thomas Smith, one of the oldest and most respected of the townsmen, and one etc.

NOTE.—When the verb is in the present or the past imperfect momentary tenses, the auxiliary form of the verb is used :—

Thus *do* men heap up riches (*for* thus men heap up riches).

So furiously *does* the wind blow that the sail is splitting (*for* the wind blows so furiously that etc.).

Never *did* Englishmen show greater courage (*for* Englishmen never showed etc.).

Not only *did* it rain but it hailed also (*for* it not only rained but etc.).

- (7) Often after the adverbs *so*, *as*, *the more*, etc., in the second clause of a sentence, and always after *nor* :—

As you behave to me, so *shall I* behave to you.

Are they Hebrews? So *am I*.—*Bible*.

The officers shouted, as *did* the men.

The more I saw of him, the more *was I* pleased with him.

He was not present, nor *was I*.

- (8) In poetry (798) :—

Reel'd soul and sense, reel'd brain and eye.—*Scott*.

- (9) In introducing speech reported directly :—

“What is it”? *enquired the widow*. “I’ll astonish you,” *said Tom*.

NOTE.—*Quoth* (=says, said) is *always* followed by its subject :—“*Quoth the raven*, ‘Nevermore.’”

130. Two Nominatives—(1) Two or more Singular nouns or pronouns joined by *and* require a Plural verb¹ :—

The boy and the girl *are* (= they are) gone.
You and I *are* (= we are) old friends.

But the verb is Singular when the two nouns—

(a) refer to the same person or thing :—

The husband and father *was* taken from them.

(b) denote a single whole or notion :—

The horse and cart *is* at the door.
Johnson's "Lives" *is* a famous book.
Six autograph letters of Browning bound in vellum *was* the chief feature of the Exhibition.
Twenty pounds *is* too much for a bicycle.
My hope and confidence *is* that you will succeed.

(c) are qualified by *each* or *every* :—

Every leaf and every flower *declares* the glory of the Creator.

(2) Two Singular nouns joined by *or* or *nor*, when they are strongly alternative, require a Singular verb :—

Neither poverty nor wealth *is* desirable for a young man.

When one of the nouns is plural, it is placed next the verb, and the verb is plural :—

Neither John nor his brothers *have* come.

(3) Two Singular nouns joined by *and* *not* (cf. 560) require a Singular verb :—

My poverty and not my will *consents*.

(4) When two or more Subjects of different Persons are joined by *or* or *nor*, the verb agrees with the Subject nearest to it :—

Either John or I *am* wrong.
Neither John nor you *have* gone.

It is better, however, to repeat the verb :—

Either John *is* wrong or I *am*.
John *has* not gone nor *have* you.

131. The Nominative Case Absolute.—A Noun and a Participle in agreement with it may form together an adverbial phrase grammatically *independent* of the rest of the sentence: as, '*The Gauls having departed*, the citizens returned to Rome.' Such a

¹ Milton has 'Both Death and I *Am* found eternal.'

phrase is called an *absolute* phrase because it stands alone, and the noun is said to be in the Nominative Case Absolute¹ :—

- The estate will be divided, *you receiving* a half share.
- The holidays (being) over, we returned to school.
- The river (having been) crossed, the army resumed its march.

NOTE.—Sometimes a noun with a gerundial infinitive forms an Absolute phrase: 'The business was turned into a Company, *the owners to receive* (=the owners receiving) half the shares [220, (4)].' But the absolute construction should be sparingly used in ordinary prose; see 796, (13).

THE OBJECTIVE (OR ACCUSATIVE) CASE.

132. For the uses of the Objective case, see 323, 324. For the *Indirect Object*, see 209; for the *Dative of Interest*, see 209, note 1; for the *Reflexive Dative*, 209, note 2; for the *Objective Complement*, 9; for the *Cognate Object*, 207; for the *Retained Object*, 210.

133. **The Adverbial Objective.**—A noun in the objective case is used adverbially to denote—

(a) Extent and Direction in Space :—

He lives a long *way* from London. Go the nearest *way*.
They met half *way*. What *distance* can you throw?
My house is a *mile* from the town. He ran a *mile*.
When attacked, he stood his *ground*. I will not retreat an *inch*.
The army was three *marches* in the rear of the enemy.
I turned and saw her distant a few *steps*.—Wordsworth.

(b) Duration of Time and Point of Time :—

He stayed there ten *years*. This happens *night* after night.
We waited an *hour*. Come the *day* after to-morrow.
He arrived last *night*. He goes to the sea-side every *summer*.
I met him a *month* ago. He is two *years* my junior.
I have been here a *week* (duration of time) *to-day* (point of time).
Stay a *while*. Wait a *little* [351, (d)]. He is at work all *day* long.
I bathe all the *year* round. I have told you *times* without number.

NOTE.—'I shall expect you *to-day week*' = 'I shall expect you at the interval of a week from the point of time to-day,' and *week* (=in a week) is adjectival to *day*, which is an adverbial objective.

(c) Cost or Value :—

This book cost five *shillings*. These apples are four *pence* a pound.
It is not worth *while* (=the time spent) arguing about it.
He was worthy a better *fate*. He is worth *you* and *me* put together.

¹ We do not say 'I liked them all, *him excepted*,' but *he*. In Old English the Dative was the Absolute case:—'They have stolen him, *us sleeping*.'—Wyclif's Bible. In imitation of the Latin Ablative, Milton sometimes employs an oblique case, as: 'Dagon hath presumed, *Me overthrown*, to enter lists with God.'

(d) Amount or Degree :—

I do not care a *straw*—a *fig*—a *pin*—a *bit*—for him.
 He was fined ten *pounds*. This is *something* like that.
 The patient is a *trifle* better to-day.
 It is five *degrees* hotter than it was yesterday.
 They were drawn up three (*men*) deep.
 This sum is ten *times* harder than that one.
 He is *every inch* (of him) a soldier. He weighs ten *stone*.
 He advanced with an army ten thousand (*men*) strong.
 He stands *head and shoulders* above his contemporaries.
 Beauty is only *skin* deep. He is a *year* older than I am.

NOTE.—But we say ‘He is my elder *by three years*.’

(e) Manner or Attendant Circumstance :—

The man was bound *hand and foot*. They were sitting *side* by side.
Penny wise and *pound* foolish.
 The boat turned *bottom* upwards. The king banished Wolsey the *court*.
 The ascending pile
 Stood fixed her stately *highth*.—*Milton*.

THE POSSESSIVE (OR GENITIVE) CASE.

134. **The Possessive Ending.**—In Old English the possessive ending was *-es*, now *-s* (the apostrophe before the *s* denoting that the vowel of the suffix has been dropped), as ‘the *boy’s* book.’¹ The possessive plural is formed by adding the apostrophe only, as ‘the *boys’* books’; except when the plural noun does not end in *s*, as ‘the *men’s* books.’

If the possessive is antecedent to a relative sentence, the form in *of* is now always employed, in order to bring the antecedent and the relative close together, and so prevent ambiguity. Thus we do not say, ‘the *man’s* hat that was drowned’; but, ‘the hat *of the man* that was drowned.’

135. **Omission of ‘-s.’**—In Singular nouns the *s* of the possessive ending is omitted in prose—(a) when the last syllable begins and ends with *s*: ‘*Moses’* law’;² (b) before the word *sake* in ‘for *conscience’* sake,’ ‘for *goodness’* sake,’ etc.³ (but ‘for *truth’s* sake’). In poetry frequently :—

Hard *unkindness’* altered eye.—*Gray*.
 As thick as *Ajax’* sevenfold shield.—*Buller*.
 Worth a *Jewess’* eye.—*Shakspere*.

¹ Note that the article belongs to the possessive [unless it is adjectival, as in ‘the *mother’s* (=motherly) nature of Althæa’]: ‘the *boy’s* book’=a (or the) *book of the boy*.

² But Addison’s *Spectator* has ‘*Moses’s* serpent.’

³ Milton has ‘for *intermission* sake,’ ‘his Maker’s *image* sake,’ without the apostrophe; and in the same way we sometimes find ‘for *conscience* sake.’

But ordinarily *s* should be retained :—‘His *Holiness’s* toe,’ ‘*Pepys’s* Diary,’ ‘*Davis’s* Strait,’ ‘*Fortunatus’s* cap,’ ‘*Columbus’s* discovery,’ ‘*Euripides’s* dramas,’ ‘*Chambers’s* Journal,’ ‘*St. James’s* Square,’ ‘for *James’s* sake.’

136. Possessive of Proper Nouns in -s.—The following table is added to explain a subject which is often confused :—

SING.	PLUR.
<i>Nom.</i> James	<i>Nom.</i> Jameses
<i>Poss.</i> James’s	<i>Poss.</i> Jameses’

137. Possessive of Compounds.—In compounds, or when a noun is followed by a descriptive phrase, or in complex names, the *s* is affixed to the last word : as, ‘the *heir-at-law’s* will,’ ‘the *Queen of England’s* reign,’ ‘*Smith the baker’s* son,’ ‘*Messrs. Jones and Co.’s* shop.’ We also say *some one else’s*, *anybody else’s*.¹ For the sake of brevity, the same rule is followed even when one thing is possessed by several persons, if they are closely connected by *and*: as, ‘*John, William, and Mary’s* uncle’; but we write ‘the *pope’s* and the *king’s* pleasure,’ because the two pleasures are distinct.

138. The Possessive inflexion is limited chiefly to persons and animals. We say ‘the *king’s* crown,’ ‘the *lion’s* mane’; but not ‘the *tree’s* top,’ ‘the *sofa’s* cushion.’ We may, however, use the first noun adjectively and say ‘the *tree* top,’ ‘the *sofa* cushion.’ So with ‘the United *States* ambassador,’ ‘the *Times* (not *Times’s*) correspondent,’ ‘the *Roberts* fund,’ ‘the *Achilles* heel,’ ‘*Guy Fawkes* day,’ ‘the *two o’clock* train.’

139. The inflexion is used, however, in—

(1) Nouns denoting—(a) personified or (b) quasi-personified things :—

(a) <i>Fortune’s</i> smile.	<i>Heaven’s</i> decree.
<i>Nature’s</i> works.	<i>England’s</i> sons.
(b) The <i>mountain’s</i> brow.	The <i>law’s</i> delays.
The <i>sun’s</i> rays.	The <i>court’s</i> decision.
The <i>ocean’s</i> roar.	The <i>country’s</i> good.
The <i>earth’s</i> orbit.	At <i>duty’s</i> call.
The <i>moon’s</i> phases.	At <i>death’s</i> door.
The <i>soul’s</i> welfare.	

¹But the Bible has : ‘All that is the *children’s* of Israel.’ *The Nation* has : ‘*Piero Pasqualigo, the Ambassador to France’s*, description’—where it would be better to place the descriptive phrase first.

(2) Nouns denoting—(a) time, (b) space, (c) weight:—

- | | |
|-----------------------------------|-------------------------------------|
| (a) A <i>minute's</i> interval. | A few <i>hours'</i> intercourse. |
| A <i>day's</i> leave. | The <i>Thirty Years'</i> War. |
| A <i>night's</i> rest. | A <i>nine days'</i> wonder. |
| A <i>month's</i> holiday. | Three <i>days'</i> grace. |
| In a <i>year's</i> time. | A bill at <i>six months'</i> sight. |
| A <i>quarter's</i> rent. | At <i>ten years'</i> purchase. |
| A <i>summer's</i> day. | |
| (b) A <i>hand's</i> breadth. | A <i>boat's</i> length. |
| A <i>hair's</i> breadth. | A <i>stone's</i> throw. |
| (c) Twenty <i>pounds'</i> weight. | A ship of 500 <i>tons'</i> burden. |

(3) A few common phrases, for the sake of brevity:—

- | | |
|--|--------------------------------------|
| He is at his <i>wit's</i> end. | A <i>pin's</i> head. |
| He came to his <i>journey's</i> end. | In my <i>mind's</i> eye. |
| <i>Land's</i> end. | A <i>ship's</i> company. |
| He has it at his <i>fingers'</i> ends. | A <i>spear's</i> head. |
| He did it to his <i>heart's</i> content. | A <i>boat's</i> crew. |
| I kept him at <i>arm's</i> length. | I gave him his <i>money's</i> worth. |
| The <i>water's</i> edge. | |

NOTE.—We say 'a *farthing's* worth,' 'a *shilling's* worth,' 'a *crown's* worth,' 'a *pound's* worth'; but 'a *penny* worth.'

140. 'This book of mine,' etc.—We can say 'my *good* book,' but not 'my *this* book'; similarly we can say 'a *good* book,' but not 'a *John's* book.' Hence, as a way out of the difficulty, instead of 'my this book'¹ we say 'this book *of mine*,' and instead of 'a *John's* book' we say 'a book *of John's*';² so that *of mine* is simply equivalent to *my*, and *of John's* to *John's*. Hence 'this father *of mine*' does not and cannot mean 'this father *of my fathers*,' but is merely a substitute for the impossible collocations 'my this father' or 'this my father.'

NOTE.—We can say 'my *other* book,' but not 'my *another* book'; say 'another book *of mine*.' We find both *another such* and *such another*; *who both* and *both of whom*. Observe that 'a portrait of the queen' means a *representation of the queen*; 'a portrait of the queen's' means a *portrait belonging to the queen*. Similarly, 'this news of John' means *this news about John*; but 'this news of John's' means *this news that John brings*.

¹ 'This my son,' 'which my covenant,' occur in the *Bible*; but this idiom is as old as 1340: 'many tornes of thyne' (*Tale of Gamelyn*).

² 'This book of me' and 'a book of John' were avoided as awkward and often ambiguous expressions.

ADJECTIVES.

141. *Definition.*—An **Adjective** (Latin *adjectivus*, what is added) is a word used to qualify a Noun or a Pronoun. It can be used (1) attributively, as ‘a *tall* man’; or (2) predicatively, as ‘the man is *tall*.’

142. **Adverb of same form as Adjective.**—There are many common phrases in which the Adverb has the same form as the corresponding Adjective: as, ‘to work *hard* (not *hardly*),’ ‘to die *hard*,’ ‘to stick *fast*,’ ‘to drink *deep*,’ ‘to walk *straight*,’ ‘to stop *short*,’ ‘to ring *true*,’ ‘to sink *low*,’ to wait *long*,’ to fall *flat*,’ ‘to speak *loud*,’ ‘to speak *plain*,’ ‘to look *strong*,’ ‘to talk *low*,’ ‘to talk *big*,’ ‘to play *fair*,’ ‘to bid *fair*,’ ‘to pass *current*,’ ‘to play *high*,’ ‘to aim *high*,’ ‘to blow *hot* and *cold*,’ ‘to play *fast* and *loose*,’ ‘to buy *cheap* and sell *dear*,’¹ ‘to see *double*,’ ‘to approach *near*,’ ‘prices run *high*,’ ‘he is going *strong*,’ ‘it makes the blood run *cold*,’ ‘misfortunes never come *single*,’ ‘if I remember *right*,’ ‘to serve one *right*,’ ‘to cost one *dear*,’ ‘to look one *straight* (or *full*) in the face,’ ‘*pretty* good,’ ‘*dark* red,’ ‘*right* reverend,’ ‘*wide* open,’ ‘*wide* awake,’ ‘*far* and *wide*,’ ‘*sound* asleep,’ ‘*fast* asleep,’ ‘*clean* gone,’ ‘*stark* naked (or mad),’ ‘*sore* afraid,’ ‘*passing* strange,’ ‘*full* oft,’ ‘*full* well’ (cf. 539). So with—

Fair stood the wind for France.—*Drayton*.

The sun, *new* risen. Fixed as *firm* as Delos.—*Milton*.

For which he paid full *dear*.—*Cowper*.

Thereon I built it *firm*.—*Tennyson*.

NOTE.—*Doubtless* is always an adverb, though *doubtlessly* also occurs.

143. **Adjectives as Nouns.**—Adjectives are often turned into Nouns, the nouns that belonged to them being suppressed, usually for the sake of brevity: and their conversion into substantives is in many instances so complete that they form plurals and possessives. Thus we have a *noble* and *nobles* instead of *nobleman* and *noblemen*; and *eatables* and *drinkables*, instead of *eatable things* and *drinkable things*. Other examples:—

He ventured too near the *hostiles*’ (Redskins’) camp, and was shot in the head.—*Newspaper*.

The two sisters were *inseparables*.—*Novel*.

They shall walk with me in *white*.—*Bible*.

All these are so many *insuperables* in the way.—*Cowper*.

¹ Figuratively, *dearly* is sometimes used: ‘He was prepared to sell his life *dearly*.’

It may be noted that the suppressed noun represents—(1) a person: a *divine*, a *private*, a *worthy*, a *rough*, an *alien*, an *equal*, a *black* (man), a *sage*, a *stalwart*; (2) a thing: a *secret*, a *liquid*, an *opposite*, a *necessary*, a *daily*, an *ironclad*, a *tributary*; (3) a part, region: an *interior*, in the *open*, through *thick* and *thin*, the *white* of an egg, a *green*, a *common*.

A similar use is that of adjectives denoting quality, superiority, and inferiority, and of some other adjectives in the comparative degree, preceded by the possessive pronoun, as:—

I never saw *his* like. He is *my* equal.
You are *his* junior. Make room for *your* betters.

144. Adjective after Noun.—There are a few phrases, consisting of a noun and its qualifying adjective, in which the adjective is placed *after* instead of *before* the noun. In some instances this is due to French influence, as in ‘court martial’; in others, to a desire to emphasise the adjective by its unusual position (710), as when a newspaper paragraph is headed ‘Tiger-hunting extraordinary.’ Similarly, ‘I yield to no man *living*’ (to no one in the world) is more emphatic than ‘I yield to no living man’ (to no man now alive); and ‘I appeal to Philip *sober*’ means ‘I appeal to Philip *when he is sober*.’ Examples:—

blood royal	tartar emetic
battle royal	honour due
theatre royal	Church militant
body politic	Church triumphant
wealth untold	Viceroy elect
point-blank	sum total
matters ecclesiastical	God Almighty
time immemorial	devil incarnate
heir apparent	letters patent
generations unborn	heirs male
lord paramount	darkness visible ¹
notary public	duration vile ¹
procurator fiscal	Lords Temporal and Spiritual ²
malice prepense	proof positive

NOTE.—We say ‘for the *time being*’; also ‘on *Monday next*’ (or *last*); but ‘next Monday,’ ‘last Monday’ (without the preposition). ‘On the *following Monday*’ or ‘on the *Monday following*’ are both correct. *Page* (chapter, etc.) *three* is common for ‘the third page’ or ‘page the third.’

145. Comparison of Adjectives.—There are three Degrees of Comparison: the Positive, *high*; the Comparative, *high-er*; the Superlative, *high-est*. When an Adjective has more than two

¹ These are quotations.

² That is, the Peers and the Bishops.

syllables, the comparison is usually expressed by *more* and *most* as *eloquent*, *more eloquent*, *most eloquent*.

NOTE.—Some adjectives cannot, in the nature of things, be compared:—*one, two, first, second, single, double, all, several*, etc.; *round, square, weekly, monthly, French, German, solar, lunar, longish, reddish, eternal, perfect, unique, extreme, ideal, chief, full*, etc.¹ *Northern*, etc., make the superlative *northernmost*, etc.

146. Irregular Comparisons.

(1) **Far, farther, farthest.**—*Farther* and *farthest* are for *far-er* and *far-est*, the *th* having crept in from false analogy with *further, furthest*; see *fore* below. *Farther* means 'more distant'; *further*, 'additional,' as a *further* instance.'

(2) **Good, better, best.**—This is also the comparison of *well*. *Best* is a contraction of *betest*.

(3) **Bad, worse, worst.**—*Worse* is short for *wors-er*; *worst* is a contraction of *wordest*. This is also the comparison of *ill*.

(4) **Much, more, most (354, 355).**—*More* and *most* are also the comparative and superlative of *many*. *Much* denotes quantity, *many* denotes number.

(5) **Near, nearer, nearest, and next.**—*Near* was originally the comparative of *nigh*, making the superlative *nighest*, contracted into *next*. *Near* afterwards came to be used as a positive, from which the new comparative and superlative *nearer, nearest* were formed. *Nearest* denotes distance: 'My house is the *nearest* to us'; *next* denotes position: 'My house is *next* to yours.'

(6) **Old, { older, oldest }
 { elder, eldest }**—*Elder* and *eldest* are now used to denote the precedence that accompanies greater age: as 'the *eldest* son,' 'my *elder* brother.' *Elder* and *eldest* are applied to persons only, *older* and *oldest* to both things and persons: 'My *eldest* daughter'; 'I have an *older* son'; 'This is my *oldest* coat.'

(7) **Little, less and lesser, least (351).**—*Less* and *least* are used both as adjectives and adverbs. *Lesser* is a double comparative, and is now used only as an adjective: 'This is the *lesser* evil of the two.'

¹ It follows that these adjectives do not usually admit of modification: we cannot say 'somewhat square,' 'pretty uniform'; but 'quite unique' (not *very* or *rather* unique), 'almost perfect' are found.

- (8) **Late**, { *later*, *latest* }.—*Last* is a contraction of *latest*.

Later and *latest* refer to *time*: 'this is a *later* edition'; 'the *latest* discovery in science.'

Latter and *last* refer to *order*: 'the *latter* alternative'; 'the *last* of the Romans.'

- (9) **Fore**, { *former*, *first* and *foremost*.¹
further, *furthest* and *furthermost*.

First (a contraction of *fore-st*) is of general application; *foremost* means 'most conspicuous.' Adam was the *first* man; Napoleon was the *foremost* man of his time. *Furthermore* is an adverb.

- (10) **Hind**, *hinder*, *hindmost* and *hindermost*.

- (11) **In** (adv.), *inner*, *inmost* and *innermost*.

- (12) **Out** (adv.), { *outer*, *outmost* and *outermost*.
utter, *utmost* and *uttermost*.

- (13) **Up** (adv.), *upper*, *upmost* and *uppermost*.

- (14) **(Be)neath** (adv.), *nether*, *nethermost*.

147. Latin Comparatives.—A few adjectives, originally Latin comparatives, have the Latin comparative suffix *-ior*:—*interior*, *exterior*, *superior*, *inferior*, *anterior*, *posterior*, *prior*, *ulterior*, *senior*, *junior*, *major*, *minor*. These are followed by *to* (as 'he is *superior to me*'), except *interior*, *ulterior*, *major*, *minor*, which have lost their comparative force and are used as Positive adjectives: as, 'A matter of *minor* (secondary) importance.' A few comparatives of English origin also cannot be followed by *than* (nor by *to*):—*former*, *latter*, *elder*, *hinder*, *upper*, *nether*, *inner*, *outer*, *utter*.

NUMERALS.

148. Cardinal Numerals are those which show *how many* objects are specified: 'two bats,' 'three balls.'

The Cardinal Numerals from *one* to *ninety-nine* are adjectives, but they are occasionally used as nouns: *by ones*, *by twos*; *on all fours*; *at sixes and sevens*.

The Cardinal Adverbs are—*once* (358), *twice*, *thrice* or *three times*, *four times*, etc.

¹ *Fore-most* is a double superlative, compounded with the two O.E. superlative suffixes *-est* or *-ost* and *-ma*; so that the suffix *-most* is not the word *most* (which was never suffixed to express the superlative) in this and in *furthermost*, *hindmost*, *inmost*, etc.

149. Ordinal Numerals show in what order things are arranged, as 'the *first* prize,' 'the *third* day.'

The Ordinal Adverbs are—*first, secondly, thirdly*, etc.

NOTE.—Ordinal numerals should precede cardinal:—'The *first three* names on the list,' not 'the *three first*.'

150. Multiplicatives show how often a thing is repeated, and are expressed by the suffixes—

(a) *-fold*: *two-fold, three-fold*, etc.

(b) *-ple* or *-ble*: *sin-ple, dou-ble, tre-ble* (or *tri-ple*), *quadru-ple*, etc.

151. Distributives (how many at a time) are expressed by employing—

(a) The preposition *by*: *by ones, by twos*, etc.; *one by one, two by two*, etc.

(b) *And*: in the single instance *two-and two*. Cf. *hot and hot* (= successively hot), *watch and watch* (= in alternate watches).

ARTICLES.

152. The Articles are not a separate part of speech: they are Demonstrative Adjectives.

The *Definite* Article, *the*, is a weakened form of *that*, and is called Definite because its function is to *define* or particularise. The *Indefinite* Article, *an, a*, is a weakened form of *one*, and is called Indefinite because its function is *not to define* but to generalise.

Thus in the sentence '*the man* that I saw yesterday,' *the man* refers to a *particular man*: in '*a man* that I saw yesterday,' *a man* refers to *any one among a number of men*.

NOTE.—The form *an* is used before a vowel or a silent *h*: *an apple, an hour*. *An* becomes *a* before a consonant, an aspirated *h*, or a syllable with the sound of *yu*: *a man, a horse, a usage, a eulogy* (but *an uncle*). But *an* is generally used before an aspirated *h* when the accent is not on the first syllable: *an historical event, an hotel*.

153. Uses of the Definite Article.

(1) *Defining 'the.'*—*The* is prefixed to a noun when it is marked out as unique by a qualifying word or expression:—

The Great Fire. The clock on the stairs.

The book that I gave you. The longest day.

This is the finer horse of the two.

Hence, as a general rule, since the Superlative singles out, *the* should be used with Superlatives and with words having a Superlative notion :—

I have *the strongest* objection to your plan.
He is *the head* boy in the class.

NOTE.—*The* may be omitted before Superlatives with *most*, when *most* = *very* : 'This is *most beautiful* weather' (but not 'This is *finest* weather').

(2) *Familiar 'the.'*—*The* is used when the notion conveyed by the noun is familiar or unique, so that no qualifying word or expression is needed :—

Come into *the* garden. Shut *the* door.
He was brought before *the* magistrate.
He gave *the* alarm, and sounded *the* retreat.
The sun. *The* sky. *The* Bible. *The* Pope.
The Army. The wind is in *the* north.

(3) *Emphatic 'the.'*—*The* is used when special emphasis is intended :—

This copy is exact to *the* letter (=each separate letter).
That is just *the* thing (=the right thing).
This is *the* way ; walk ye in it.—*Bible*.

(4) '*The*' for Possessive Pronouns.—Since the possessive pronoun is a defining word, *the* often takes its place, when it is clear, from the context, to whom the thing mentioned belongs :—

I struck him on *the* head. To take the bull by *the* horns.
They shoot out *the* lip, they shake *the* head.—*Bible*.

(5) *Generalising 'the' with Adjectives.*—*The* is prefixed—

(a) To an adjective (or a participle) with a plural notion, to indicate a class of persons :—

The rich are not always happy.
This will be plain to *the initiated*.

(b) To an adjective with a singular notion to express the corresponding abstract idea :—

All the motions of Goldsmith's nature moved in the direction of *the true*, *the natural*, *the sweet*, *the gentle*.—*De Quincey*.

He would oft leave *the right* to pursue *the expedient*.—*Goldsmith*.

(6) *Generalising 'the' with Nouns.*—*The* is similarly prefixed to a singular noun—

(a) To indicate a specimen as representative of a class :—

The eagle is the king of birds.
Discern how *the hero* differs from *the brute*.—*Addison*.

(b) To express the cognate abstract notion :—

Move upward, working out *the beast* (animalism),
And let *the ape* (sensuality) and *tiger* (cruelty) die.—*Tennyson*.

154. Uses of the Indefinite Article.

- (1)
- Individualising 'a.'*
-
- A*
- individualises without defining :—

I have *a* (=some) great respect for you.Not *a* (=one) drum was heard.I will come in *a* minute or two.Birds of *a* feather. Two of *a* trade.

- (2)
- Generalising 'a.'*
-
- A*
- generalises :—

Give me *a* knife (=any knife).*A* son (=any son, all sons) should obey his father.

155. Omission of the Articles.

- (1)
- With Abstract, Material, and Collective Nouns.*
- The Articles are omitted before all Abstract nouns ; and before all Material and a few Collective nouns, when both are used in a general sense :—

History is *philosophy* teaching by *experience*.*Midas* longed for *gold*.Who to *party* gave up what was meant for *mankind*.—*Goldsmith*.

- (2)
- With Class Nouns.*
- The Articles are sometimes omitted before Class nouns when they represent a general notion :—

Eye hath not seen nor *ear* heard the things, etc.—*Bible*.Braver *man* never drew *sword*.

- (3)
- With Descriptive Nouns.*
- The Articles are often omitted before nouns in a descriptive sense used predicatively or in apposition or as complements (almost as if they were adjectives) :—

He became *king*.He is *hypocrite* enough for anything.Thy father was *duke* of Milan.—*Shakspeare*.*King* George. George, *King* of England.*Farmer* Williams. *Sister* Anne. *Lake* HuronThey made him *prisoner*.

- (4)
- In Enumeration and Opposition.*
- The Articles are often omitted; for the sake of conciseness or emphasis, when different objects are enumerated, or when the same objects are placed in correlation to each other :—

The house was on fire : *door* and *window*, *roof* and *chimney*, were in a blaze.In *robe* and *crown* the king stepped down.—*Tennyson*.Though *hand* join in *hand*, the wicked shall not be unpunished.—*Bible*.*Fire* answers *fire*, *steed* threatens *steed*.—*Shakspeare*.Tell me this, before you put *pen* to *paper*.

- (5)
- In Phrases.*
- The Articles are omitted for the sake of conciseness in many Verbal and Prepositional phrases :—

To give *ear*. To lose *heart*. To give *battle* To call to *mind*.On *earth*. At *table*. On *deck*. Under *sentence*. By rule of *thumb*.

PRONOUNS.

156. *Definition.*—A **Pronoun** (Latin *pro*, instead of) is a word used either instead of a noun or in relation to a noun: as, ‘John told *me* (=the speaker) that *he* (=John) struck the dog *that* (relates to ‘dog’) bit *him* (=John)’; ‘*Neither* (=neither book) of these books is *mine* (=my book)’.

157. Pronouns may be classified as follows:—

	SUBS.	ADJ.
I. Personal	<i>I, thou, he, she, it, they</i>	<i>mine, my; thine, thy; his; her, hers; its; our, ours; your, yours; their, theirs</i>
II. Reflexive	<i>myself, ourselves, etc. himself, themselves, etc.</i>	...
III. Demonstrative	...	<i>this, that; these, those; so, such, the same, yon</i>
IV. Interrogative	<i>who, what?</i>	<i>what, which?</i>
V. Relative	<i>who, what, which, that, as</i>	<i>what, which</i>
VI. Conjunctive	<i>who, what</i>	<i>what, which</i>
VII. Indefinite	<i>one, none, other, aught, naught, enough, much</i>	<i>one, any, few, some, other, many</i>
VIII. Distributive	<i>each, either, neither</i>	<i>each, every, either, neither</i>

I. PERSONAL PRONOUNS.

158. There are three persons: the person who speaks, called the *First* Person; the person spoken to, called the *Second* Person; and the person spoken of, called the *Third* Person.

(a) Personal Pronoun of the First Person:—

	SING.	PLUR.
<i>Nom.</i>	<i>I</i>	<i>we</i>
<i>Poss.</i>	<i>mine, my</i>	<i>our, ours</i>
<i>Obj.</i>	<i>me</i>	<i>us</i>

(b) Personal Pronoun of the Second Person:—

	SING.	PLUR.
<i>Nom.</i>	<i>thou</i>	<i>ye, you</i>
<i>Poss.</i>	<i>thine, thy</i>	<i>your, yours</i>
<i>Obj.</i>	<i>thee</i>	<i>you</i>

(c) Personal Pronoun of the Third Person :—

		SING.			PLUR.		
	Masc.	Fem.	Neut.		Masc.	Fem.	Neut.
*Nom	he	she	it		Nom.	they	
Poss.	his	her, hers	its		Poss.	their, theirs	
Obj.	him	her	it		Obj.	them	

159. Thou, Ye, We, He, Them.—*Thou* and *thee* are now limited to poetry or highly rhetorical prose, and to addresses to the Deity; their place is taken by *you*. *Ye* is now confined to poetry. *We* is used in place of *I* by royal personages (with *ourselves* in place of *ourselves*). A Newspaper Editor also writes of himself as *we* (but *ourselves*). The third Personal Pronoun was originally and is still sometimes a Demonstrative Pronoun :—

So reads *he* nature whom the lamp of truth
Illuminates (*Cowper*),

where *he* (= that man) only points to the following description, 'whom the lamp,' etc. So in—

I should
Desire *his* jewels and this other's house (*Shaks.*)

his = 'this one's,' and is strictly Demonstrative. *Them* (= O.E. *hem*) is often found in the Elizabethan dramatists and in vulgar speech under the form *em*, usually printed 'em, as if it were a contraction of *them*: it represents the old *hem*.

NOTE.—*Thee*, both as nom. and obj., is used by the Society of Friends. *Ye* was once treated as a nominative, and *you* as a dative or an accusative, as 'I know *you* not whence *ye* are (*Bible*); but *Shakspeare* and *Milton* use *ye* as an accusative.

160. Two Forms of Possessive.—The simple Possessive forms, *my*, *thy*, *her*, *our*, *your*, *their*, with *his*, are used when the Possessive is placed before its noun, and may be called *Possessive Adjectives* :—

This is *my* book. *Your* knife is blunt.

The double Possessive forms, *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, with *his*, are used when the noun that they qualify is not expressed after them, and may be called *Possessive Pronouns* :—

This book is *mine*. My knife and *yours* are both blunt.

NOTE.—Observe that *hers*, *ours*, *yours*, *theirs*, *its* are written without the apostrophe. The forms *mine*, *thine* are still retained attributively in poetry—

(a) When the former pronoun follows the noun in the vocative case :—
'Brother *mine* !'

(b) Before a word beginning with a vowel, or mute *h* :—

Give every man *thine* ear, but few *thy* voice.—*Shakspeare*.

161. **Emphatic Possessives.**—The simple Possessive Pronouns are made emphatic by adding *own* :—

This is *my own* book. This book is *my own*.

162. **Substantive Use.**—Traces of the *substantive* force¹ of the possessive cases still exist in their (rare) use as antecedents to relatives :—

The prize shall be *his* who is highest in the examination (=shall be given to *him* who etc.). Cf. 463

The scholarship is *yours*, who have worked so hard for it (=belongs to *you*, who etc.).

But they may now be classed as adjectives.

163. **Indefinite 'your' and 'our.'**—*Your* and *our* are sometimes used instead of the article in familiar description, and must be pronounced without any emphasis. They are then equivalent to 'which you and I know of or are talking of,' the speaker, as it were, taking his hearer into his confidence. The incongruity caused by the notion of actual possession contained in *your*, gives a humorous quaintness and often a quiet irony or shade of contempt to this use, as :—

There are more things in heaven and earth, Horatio,
Than are dreamt of in *your* philosophy.—*Shakspeare*.

'You must understand,' says the knight, 'there is nothing in the world that pleases a man in love so much as *your* nightingale.'—*Spectator*.

Your Shakespeare fashions his characters from the heart outwards;
your Scott fashions them from the skin inwards.—*Carlyle*.

Our good farmer.—*Mitford*.

164. **Its.**—The regular possessive case of *it* (O.E. *hit*) was *his*, as :—

I will now examine all the kinds of love, *his* nature, *his* powers, and effects; how far *it* extends.—*Burton* (1621).

Then an uninflected possessive *it* was used, as :—

It knighthood and *it* friends — *Ben Jonson*.

Finally, the modern form *its* came into use. *Its* does not occur in the English Bible;¹ it is found but three times in Milton, and then always before 'own,' and in only a few passages of Bacon and Shakspeare. Dryden, however, is quite familiar with the word.

¹ Except once, *Lev. xxv. 5*, 'that which groweth of *its* own accord,' where *its* is a misprint for *it*.

II. REFLEXIVE PRONOUNS.

165. In the older English and in modern poetry [796, (11)] the Personal Pronouns by themselves are used reflexively :¹—

Upon a night in sleep as he *him* laid.—*Chaucer*.

But in general the word **self** is subjoined to the Personal Pronouns. *Self* (=same) was originally an adjective agreeing with the pronoun after which it was placed, as in *him-self*, *her-self*, *it-self*, *them-selves*. But in Middle English *me-self* and *the-self*, through the unaccented forms *mi-self* and *thi-self*, became our present *my-self* and *thy-self*, by analogy with which were formed the plurals *our-selves* and *your-selves*. *Self* thus came to be regarded as a substantive, with plural *selves*:—

Speak of thy fair *self*, Edith.—*J. Fletcher*.

My other heart,

And almost my half *self*.—*Tennyson*

They gave their own *selves* to the Lord.—*Bible*.

To express an adjectival reflexive, the word *own* is appended to the possessive pronoun :—

Virtue is *its own* reward.

166. **Self** is also used adjectivally with the Personal Pronouns and with nouns to make them emphatic :—

I did it *myself*. I saw the man *himself*.

Personal Pronouns can be made doubly emphatic by adding *own* :—

I did it *my own self*.

Who *his own self* bare our sins.—*Bible*.

III. DEMONSTRATIVE PRONOUNS.

167. **This**, **that**, **these**, **those** are used as substitutes for nouns in the following instances :—

(a) When two things already mentioned are referred to, *this* (pl. *these*) refers to what was mentioned last, *that* (pl. *those*) to what was mentioned first :—

Virtue and vice have different results : *this* (=the latter) leads to misery, *that* (=the former) leads to happiness.

¹ There is an occasional survival of this use in modern prose, as in 'He looked about *him*.'

(*b*) *That* (with its plural *those*) is used as a substitute for a preceding noun, to avoid repeating it:—

A courage beyond *that* (=the courage) of woman.—*Prescott*.

The valleys of the Danube, as well as *those* (=the valleys) of its tributary streams.

168. **This, that** are used as substitutes for sentences in the following instances:—

(*a*) *This* or *that* may take the place of the substance of a sentence previously mentioned (cf. 376, *note*):—

You have apologised; *this* (=your apologising) shows that you are sorry.

I saw him there; and *that* (=my seeing him there) reminded me of his loss.

(*b*) When we wish to introduce an expression emphatically, *that* is often used instead of a repetition of the previous sentence:—

I must see him, and *that* quickly (=I must see him, and *I must see him* quickly).

(*c*) Similarly, *that* may be used colloquially to refer to the general idea contained in the preceding sentence:—

Learn your lesson, *that's* a good boy (where *that*=one who learns his lesson).

NOTE.—*There* is used in the same way.—‘*There's* a good boy.’

169. **So, such, the same, yon, yonder.**—*So* (369) is still used as a Pronoun:—

I told you *so* (=that).

I will accompany you for a mile or *so* (=about that distance).

We should make people our friends, and keep them *so* (=such).

You tell me I am selfish; *so* (=such) is every one.

NOTE.—Hence it is wrong to repeat the adjective after *so*, as in ‘You tell me I am selfish; so is every one *selfish*.’

Such and *so* are sometimes used as Indefinite Demonstratives:—

If you repay me not on *such* a day (=some given day), in *such* a place, *such* sum or sums etc.—*Shakspeare*.

She had only to say that she wanted *such* and *such* a thing (=any given thing) to be so and so.—*Dickens*.

I was talking to *so* and *so* (=some given person), when the bell rang.

Such (370) can represent a preceding noun singular or plural, or an adjective:—

He is chairman of the meeting, and as *such* (=chairman) gives the casting vote

Thieves often become *such* (=thieves) by their surroundings.

He was witty, and as *such* (=witty) was admired by many.

The same is a Demonstrative in—

I will do *the same* as you (=I will do *that* which you do).

With reference to the property in this schedule, I have entered into possession of *the same* (=it).

Yon, yonder are now mostly confined to poetry. *Yonder* is properly an adverb, but is sometimes used as a Demonstrative Adjective:—

In *yonder* grave a Druid lies.—Collins.

NOTE.—For *he, his*, used demonstratively, see 159.

IV. INTERROGATIVE PRONOUNS.

170. **Who? what?** are thus declined:—

	SING. AND PLUR.	
	Masc. and Fem.	Neut.
Nom.	who	what
Poss.	whose	
Cbj.	whom	what

171. **Who** is used only of persons. *What* can be used of persons as well as of things—as '*What is he?*' '*What man is that?*'—but with a different meaning from that of *who*. Thus—

'*Who is he?*' '*Who is that?*' are enquiries about a person's name or designation.

'*What is he?*' '*What man is that?*' are enquiries about a person's occupation, character, or social status.

172. **What** is often used in exclamations in the sense of 'how great,' as '*What folly!*' '*What a traveller you are!*' Compare the two sentences—

(1) *What was* my delight at the news! (=how great was my delight).

(2) *What was not* my delight at the news! (=no delight was greater than mine).

173. **What not** is placed after an enumeration, almost in the sense of 'etc.':—

He took with him books, paper, scissors, paste, string, and *what not* (=what else did he not take?).

174. **Which?** can be used of persons, as '*Which is the head boy in this class?*' '*Which boy do you mean?*' with the difference that *which* asks for one out of a definite number, while *who* and *what* ask indefinitely:—

Which of you three boys spoke?

Who among you all spoke?

Which pen is the better?

What pen can be better than this?

V. RELATIVE PRONOUNS.

175. **Who, which**, are thus declined :—

SING. AND PLUR.		
	Masc. and Fem.	Neut.
Nom.	who	which
Poss.	whose	of which
Obj.	whom	which

176. **Who** (and *which*) has three uses :—

(a) It connects two clauses, the one introduced by it being adjectival to some word in the other :—

I know the man *who* (=that) spoke to us yesterday.

(b) It connects two clauses, the one introduced by it being adverbial to the other :—

I admire this king, *who* (=since he) treats his subjects kindly (29).

(c) It connects two co-ordinate clauses :—

I met a man in the village, *who* (= and he) told me the road to take (24).

NOTE.—In (a) the relative clause *restricts* or limits the sense of the noun, and is said to be *restrictive* ; in (b) and (c) the relative clauses *continue* or add to what has been said in the preceding clauses, and are said to be *continuative*.

177. **Omission of Relative**.—The Relative Pronoun, in the objective case, is often omitted in restrictive clauses :—

Here is the man (whom) I saw yesterday.

Bring me the book (that) I told you to buy.

The Relative must not be omitted when there is danger of ambiguity, as in 'I am grateful for the pleasure the kindness and the forethought of my parents have given my friends.' Insert *that* or *which* after 'pleasure.'

178. **Attraction**.—Since the relative agrees in person with its antecedent, in the sentence 'Thou art he who hast loved us,' *hast* should be *has*, because *who*, like its antecedent *he*, is in the third person. But we sometimes find the verb made by *attraction* to agree with *thou* instead of with its antecedent :—

Thou art a God that *hidest thyself*.—Bible.

Similarly 'It is I who *am* your leader' is another instance of *attraction*, since the sentence properly means 'It (the person) who is your leader is I.'

179. **Whose**, as the possessive case of *which*, is used in poetry and sometimes in prose :—

The roof, *whose* thickness (=the thickness of *which*) was not vengeance-proof.—Byron.

180. Which now relates only to animals or things. It can take a preposition both before and after it :—

I have a garden *in which* I walk. I have a garden *which* I walk *in*.

NOTE.—*That* always takes the preposition *after* it—‘There is the book *that* I spoke of.’

181. What.—The antecedent to *what* is generally suppressed :—

What (=that which) is done cannot be undone.

He lost his money, and *what* (=a thing which) was worse, his life.

The antecedent is sometimes expressed after it for emphasis :—

What I say, *that* I do.

182. What (with)—**what** (with) are sometimes used (like *both*—*and*) to connect two clauses, describing different, but co-operating, causes :—

What with the loss of his fortune, and *what* with the pressure of his creditors, he was in great difficulty.

183. That has the following uses :—

(a) It may refer to either persons (or animals) or things :—

The man *that* I saw. The book *that* I bought.

(b) It is adverbial, equivalent to *in which* (time) or *when* :—

Now *that* you are young you should work hard.

The moment *that* you stir I shall shoot.

(c) Sometimes its antecedent is supplied from the previous sentence :—

Did you see him ?—Not (a seeing) *that* I recollect.

184. That, not *who* or *which*, should be employed generally in restrictive (176, *note*) clauses :—

Wit *that* (not *which*) can creep, and pride *that* licks the dust.

Nature never did betray the heart *that* (not *which*) loved her.

and especially, in such clauses, after—

(a) A superlative :—

He is the tallest man *that* (not *whom*) I ever saw.

(b) *Only* :—

The only lady *that* (not *who*) spoke was the duchess.

(c) *Any* :—

I will come any time *that* (not *which*) suits you.

Take anything *that* (not *which*) you like.

(d) *It is, there is* :—

It is John not Charles *that* (not *who*) is to blame.
There is nothing *that* (not *which*) I like better.

185. **As** is used as a Relative Pronoun, especially after *the same* and *such* :—

This is the same story *as* (=that) you have just told me.
Your conduct is not such *as* (=which) I can approve.
As many candidates *as* (=all the candidates that) came were chosen.
This is not true, *as* (=a thing which) I said before.
The results are *as* (=what) follow.

NOTE.—But *as* or *such as* should not be used instead of the relative pronoun in—‘With great caution, *as* (which) indeed was very necessary, I followed his steps’; ‘The face does not wear the dignity and grace *such as* (that) are characteristic of Leonard’s work.’

186. **Correlatives**¹ are words that have a reciprocal relation to each other in a sentence :—

(1) **Such—as** :

There are no *such* writers *as* you mention.

(2) **Such—that** :

Such (=so great) was his diligence *that* he passed the examination.

(3) **That—that** :

He was of *that* (=such) tenderness *that* he would not kill a fly.

(4) **The same—as** :

This is *the same* book *as* that.

NOTE.—*Same* may also be followed by *that* (not by *who* or *which*), as ‘This is the *same* man *that* I saw yesterday.’ It is sometimes followed by *with*, as ‘Loveit slept in the *same* room *with* Hardy.’—*Edgeworth*.

(5) **So, as—as** :

I am not *so* (or *as*) tall *as* you are.
I am *as* (not *so*) tall *as* you are.
As (or *so*) soon *as* he entered, I saw him.
Come *as* (not *so*) soon *as* possible
He is *so* (not *as*) ill *as* not to be able to go out.

(6) **As—so, so—as** :

As the hart panteth after the water-brooks, *so* longeth my soul after thee, O God !—*Bible*.
So fight I, not *as* one that beateth the air.—*Ib*.

¹ These are inserted here for the sake of convenience, but they are not, of course, all pronouns,
W.G.E.

(7) **So—that, as :**

He is *so* ill *that* he cannot go out.
 He is *so* ill *as* to be unable to go out.
 He is not *so* much idle *as* forgetful of his work.

NOTE.—*So that* expresses consequence or result, as 'I am ill, *so that* I cannot go out.' Sometimes *so* is omitted in questions, as 'Are you mad, (so) *that* you act thus?' *So that* expresses condition in 'You can stay as long as you like, *so that* (=provided that) you catch the train.'

(8) **How—as :**

How shall I do this ?—Do it *as* (not *how*) I do it.

(9) **No sooner—than :**

No sooner had he gone *than* I arrived.

NOTE.—Milton always writes *No sooner . . . but*.

(10) **Scarcely (or hardly)—when :**

Scarcely had he left the house *when* I arrived.

(11) **Other—than :**

Noise *other than* the sound of dance or song.—*Milton*.
 I have *other* books *than* these.

NOTE.—Here *other than* means 'different from.' But when no comparison is intended, *other* is followed by *besides* (or *beside*), *as well as*, etc., as 'I have *other* books *besides* these.' For *else—than*, see 575.

(12) **Too—for (or infinitive) :**

It is *too* wet *for* a picnic.
 It is *too* hot *to* walk.

NOTE.—*Too*, when used absolutely, denotes excess over what is reasonable or fitting or agreeable :—

You are *too* kind. I shall be only *too* glad to help you.
 I fear this news is *too* true.
 With . . . chains they made all fast, *too* fast they made
 And durable.—*Milton*.

(13) **Not only—but (sometimes with also) :**

He *not only* went away *but* never came back.
 He was *not only* foolish *but also* dishonest.

NOTE.—For *both—and*, *either* (or *or*)—*or*, *neither* (or *nor*)—*nor*, *whether—or*, see 282. *Though* (or *althoug*?) is followed by *yet*; *notwithstanding* by *nevertheless*; *because* by *therefore*; *if* by *then*.

VI. CONJUNCTIVE PRONOUNS.

187. The interrogative pronouns are also used as Conjunctive Pronouns. Thus *who* and *what* are Conjunctive Substantive Pronouns in 'I know *who* you are,' 'I know *what* you mean,' the

clauses 'who you are,' and 'what you mean' being noun clauses, objects to the verb 'know.' Similarly *what* and *which* are Con-junctive Adjective Pronouns in 'I wonder *what* book he is reading,' 'I wonder *which* prize he will choose,' the clauses 'what book he is reading' and 'which prize he will choose' being noun clauses, objects to the verb 'wonder.'

VII. INDEFINITE PRONOUNS.

188. **One** (357).—As an adjective, *one* is used in the sense of 'some particular':—

One day, as I was going home, I found a shilling.

As a substantive—

(a) *One* is used as a substitute for a preceding or a succeeding noun:—

Here are three flags: a red *one* (=flag) and two white *ones* (=flags).

Give me *one* (=a pen) of your pens.

One (=a cyclist) of the cyclists broke his leg.

NOTE.—This *one* should not be introduced unnecessarily, as 'The examination was an easy *one*'; write, 'The examination was easy.' We say, 'I prefer a book on language to *one* on literature,' but 'I prefer books on language to *those* (not *ones*) on literature' (167).

(b) *One* is used as an indefinite demonstrative:—

He lodgeth with *one* Simon (=a person, viz Simon), a tanner.—*Bible*.

The tares are the children of the wicked *one* (=person) —*Bible*.

He left his wife and little *ones* (=persons) at home.

One (=any or every person) ought to take care of *one's* books.

NOTE.—*You* and *they* have the same indefinite use: ' *You* (=anyone) cannot make a silk purse out of a sow's ear; ' *They* (=people in general) say he is bankrupt.' For *none*, see 360.

189. **Aught, naught** —*Aught* (O.E. *ā*, 'one,' and *wiht*, 'creature') = a whit, anything. *Naught* (O.E. *nā*, 'no,' and *wiht*) = no whit, nothing.

NOTE.—*Not* is a contracted form of *nought* (=naught).

190. **Enough** (O.E. *ynow*, *enow*; 350) is sometimes equivalent to *very*:—

I was glad *enough* (=as glad as any one could wish, *very* glad) to see you come.

Sure *enough*, he was there (=it turned out *quite* true that he was there).

We sometimes find *enow* used as the plural form:—

Have I not cares *enow* and pangs *enow*?—*Byron*.

191. **Some, other.**—*Some* (356) is used before^f numerals in the sense of *about*, as ‘he gained some fifty pounds.’ *Other* makes the plural *others*. ‘The *other* day,’ as in ‘I saw him the other day,’ expresses an indefinite past time, and is equivalent to ‘lately.’

Another has two meanings :—

- (1) Give me *another* (=a different) pen ; this one is bad.
- (2) He will pass, if you give him *another* (=an additional) mark.

NOTE.—*A certain* (with plur. *certain*) is used like an indefinite pronoun :—‘There came a *certain* poor widow’ ; ‘This rule applies only to *certain* members of the club.’

192. **Many** (353) was originally an adjective :—

Many men were killed.

It then came to be used with *a* :—

Many a man was killed.

Next, like *few* (352), it was used as a substantive pronoun, and *many* = ‘many persons’ :—

Many are called, but *few* are chosen.—*Bible*.

Finally, it came to be regarded as having the force of a collective noun, and took the article before it :—

A great many (of) men were killed.

They have not shed *a many* (of) tears,

Dear eyes, since first I knew them well.—*Tennyson*.

The many fail, the one succeeds.—*Ib*.

193. **Who, what** are used as indefinite substantive pronouns in the expression ‘As *who* should say’ (*i.e.* as a man who should say, as if *some one* should say), and in—

I tell thee *what* (=something), Antonio.—*Shakspeare*.

I saw *somewhat* (=something) at the bottom of the water which had the appearance of a flower.—*Cowper*.

Similarly we have the colloquialisms ‘To know what’s *what*,’ *i.e.* to know what a *thing* is, to be a knowing person ; and ‘Tell me who’s *who*,’ *i.e.* tell me who *anyone* is. *Somewhat* is now used only adverbially.

VIII. DISTRIBUTIVE PRONOUNS.

194. **Each, every** show that objects are taken singly or in separate groups. *Every* is the more emphatic form, equivalent to ‘each without exception.’ *Each* refers to two or more objects ; *every* to more than two :—

The two boys received *each* a prize.

The two boys received prizes, one *each*.

The twenty boys received $\left. \begin{matrix} \text{each} \\ \text{every one} \\ \text{Each} \end{matrix} \right\}$ a prize
 $\left. \begin{matrix} \text{Every one} \\ \text{Each} \end{matrix} \right\}$ of the twenty boys received a prize

Each and *every* are always singular; but *every* stands with a plural in such phrases as 'every three years,' because the three years are regarded as a single whole.

Every other (= every second) often means 'each alternate':—

He came *every other* day.

195. Either has two meanings—(1) One of two, (2) Each of two:—

(1) We can take *either* road (= one or the other road).

(2) There were trees on *either* side of the river (= on both sides).

NOTE.—Caution is required in this latter use, since it may cause ambiguity. Thus in 'A statue may be placed at *either* end of the avenue,' the meaning might be—(1) at one end or the other, or (2) at both ends.

196. Each other, one another.—In the sentences—

(1) The two sisters loved *each other*.

(2) They all hated *one another*.

each and *one* are the subjects of the verb, *other* and *another* are the objects of the verb, and the full construction is—

(1) The two sisters loved. *each* loved *other*.

(2) They all hated. *one* hated *another*.

Each other is used when two are referred to, *one another* when more than two are referred to, as is shown in the above examples. *Each other, one another* may be called *Reciprocal Pronouns*.

VERBS.

197. Definition—A **Verb** (Latin *verbum*, the word) is a word that states something about a person or thing, as 'the child *talks*.'

198. Two Classes.—Principal (as distinguished from Auxiliary) Verbs¹ are divided into two main classes:—

I. *Transitive* Verbs, in which the action or feeling denoted by the verb *passes over to*, or is directed towards, some object, as 'John *loves* his mother.'

II. *Intransitive* Verbs, in which the action or feeling affects the subject only, and is not directed towards some object, as 'John *laughs*.'

¹Sometimes called Notional Verbs, because they express a notion or conception, whereas Auxiliary Verbs have no meaning of their own, but merely *help* to form tenses or moods of Principal Verbs. The Auxiliary Verbs are—*be* (238), *have* (240), *shall* (243), *will* (244), *may* (245), *do* (249).

USES OF TRANSITIVE VERBS.

199. Without an Object.—Transitive verbs are sometimes used without an object, when the object can be understood from the context, as in ‘Blind men *saw*,’ where *saw* means ‘saw things in general,’ i.e. ‘received the power of sight.’ Similarly with ‘The clock *is striking*’ (the hour); ‘They sat down to *eat and drink*’; etc.

200. Reflexive Use.—A Transitive verb is used reflexively when the action denoted by it is done by the doer to himself, as ‘He threw *himself* upon the ground,’ ‘He interested *himself* in the matter.’ But the reflexive pronoun is often omitted, so that the verb stands by itself with an intransitive force:—

He *keeps* (himself) away from college. He *got* (himself) injured in the accident. The waves *break* (themselves) on the rocks. The sun *sets* (itself). The earth *moves* (itself). The clouds *spread* (themselves) over the sky. He *turned* (himself) towards me. The ships *drew* (themselves) clear of one another. They *enlisted* (themselves) in the army. She could not *refrain* (herself) from tears. His children *gathered* (themselves) round him. He *fed* (himself) on rice. The fog *lifted* (itself). He *dashed* (himself) out of the room. The men *dashed* (themselves) forward. He *has qualified* (himself) as surgeon. The army *drew* (itself) off in good order. The travellers *pushed* (themselves) on to the North. The regiment *formed* (itself) up in line. He *stole* (himself) into the jungle. He *stopped* (himself) short. He *proved* (himself) faithful. He soon *sobered* (himself) down. The days *are lengthening* (themselves). They *made* (themselves) merry. The gorge gradually *widened* (itself). The cloth *wore* (itself) thinner every day.

201. Some verbs, generally or in a particular use, are always followed by a reflexive pronoun:—

He *absented himself* from the interview. You *acquitted yourself* well in this matter. Do not *addict yourself* to gambling. I will *avail myself* of your kindness. They *betook themselves* to arms and rebellion. I *bethought myself* that something was wrong. He *committed himself* to the proceeding. He *confessed himself* in error. I shall so *demean myself*¹ as not to give offence. He *greatly distinguished himself* in the business. I hope you will *enjoy yourselves*. You must not *exert yourself* too much. Urge me no more, I shall *forget myself* (Shakspeare). I *ingratiated myself* with him. Do not *overeat yourself*. Vaulting ambition which *o'erleaps itself* (Shakspeare). I *overslept myself* this morning. He *plumed himself* on his courage. I *possessed myself* of all the property. He soon *recollected himself* and altered his tone. I cannot *reconcile myself* to your going. They have *resigned themselves* to the loss of their son. *Revenge yourselves* alone on Cassius (Shakspeare).

¹From confusion with the adjective *mean*, ‘to demean oneself’ is often vulgarly used in the sense of ‘to degrade oneself,’ as in ‘I will not *demean myself* by taking notice of these calumnies.’

202. Quasi-Passive Use.—A few Transitive verbs sometimes have a sort of passive sense with an active form :—

The cakes *eat* crisp (*i.e.* are crisp when they are eaten). The book will not *sell* (*i.e.* lend itself to be sold). (Cf This book is a good *seller*.) This house *lets* well. The bed *feels* hard (*i.e.* is hard when it is felt). The wine *tastes* sour. The rose *smells* sweet. The meat *cuts* tough. This play *reads* better than it *acts*. These objections *count* for nothing. Boy, mark me, for your fortunes are *to make* (*Tennyson*).

In these instances, the verbal action is attributed to the subject of the sentence, because the action denoted by the verb is so habitual to, or inherent in, the thing, that the thing is regarded as itself contributing to produce it. Thus in 'This speech *reads* well,' the action of reading attributed to the speech implies that the quality of readableness is found to be inherent in the speech itself and does not depend upon the reader (cf. 227).

203. Allied Use.—Allied to this is the use of the Imperfect Participle (as an adjective) in such expressions as *declining years* = 'years when a person declines,' *falling sickness* = 'sickness in which the patient falls.' Other examples are :—

I shall remember this to my *dying day*. In his *expiring moments* (*Southey*). Let us drink a *parting glass*. I paid him a *flying visit*.

Other adjectives are commonly used in the same way, as 'He has risen from a *sick bed*.' Similarly we have *sick visitors*, *female education*, the *poor law*, *convalescent homes*, *juvenile reformatories*, *consumptive hospitals*, the *Foreign Office*, etc.

NOTE.—This analogous use, together with the difference of stress, shows that the first-named expressions (*declining years*, etc.) cannot be regarded as instances of Verbal Noun + Noun, as in *walking-stick* (76).

USES OF INTRANSITIVE VERBS.

204. Transitive Use.—Some Intransitive verbs are used also transitively :—

To *speak* English, to *talk* nonsense, to *blow* the fire, to *stay* one's leisure to *survive* a person or a thing.

Many verbs, usually intransitive, are employed also with a transitive meaning, and are then called *Causative* verbs :—

The horse *walks*. The groom *walks* the horse.
Birds *fly*. Boys *fly* kites.
Flowers *grow*. We *grow* flowers in our garden.
I *rejoice*. Your success *rejoices* me.
She *stood*. She *stood* the candle on the floor (*Dickens*).

205. With a Preposition.—Some Intransitive (and Transitive) verbs are habitually followed by a preposition (or adverb) which coheres so closely with the verb that the two may be regarded as forming one expression,¹ equivalent to a transitive verb, as ‘to look at,’ ‘to think of.’ Such a combination may be called a *group-verb*, and is logically equivalent to a transitive verb, since *think of* = *consider*. These group-verbs may even be used in the passive voice :—

The man *laughs at* the boy.

The boy *is laughed at* by the man.

NOTE 1.—In ‘the boy is laughed at,’ *at* must be parsed as an adverb, and not as a preposition, since it has no object. It is the same with *on* in such a sentence as ‘I have no chair to sit on.’ Compare the sentences : ‘The garden was *run over* by hens’—‘The garden was *overrun* by hens.’

NOTE 2.—Observe that such group-verbs as ‘to take care of,’ ‘to find fault with’ can be turned into the passive in two ways :—

Active : The nurse takes care of the child.

Passive : (1) The child is taken care of by the nurse.

(2) Care is taken of the child by the nurse.

206. With a Complement.—Some Intransitive verbs may take a Complement (9) after them, the verb and its complement together forming a verbal phrase with a transitive force :—

He *laughed me to scorn*. You have *played me false*.

The nurse *sang the child to sleep*. I *spoke him fair*.

She *cried her eyes out*. She *cried herself to sleep*.

I *talked him over*. The assassin *ran him through*.

There some female atheist *talks you dead*.—Pope.

He *coughed himself into a fit*. He *drank himself drunk*.

NOTE.—The fact that such a sentence as ‘He laughed me to scorn’ can be turned into the passive form (210)—‘I was laughed to scorn by him,’ shows that a preposition need not be understood before *me*—‘He laughed *at* me to scorn.’

207. With a Cognate Object.—Some Intransitive verbs may take a noun of cognate or kindred meaning for their object, called the *Cognate Object*, as ‘to sleep a sleep,’ ‘to die the death.’ This may be done in three ways :—

(a) The noun may be strictly cognate to the verb in both form and meaning :—

I have *fought* a good *fight*.—Bible.

No sooner had she *wished* the *wish*.—Howitt.

The bat hath *flown* his cloistered *flight*.—Shakspeare.

He *sighed* a *sigh* and *prayed* a *prayer*.—Scott.

But me no *buts*.—Shakspeare.

¹ Cf. ‘Though you *bind in* (=inclose under your sway) every shore.’—*Shirley* (‘Golden Treasury’ reading).

(b) The noun may be strictly cognate to the verb in meaning, but not in form :—

To *fight* a battle. It *blows* a heavy gale.
The bells *rang* a merry peal. *Act* well your part
My career is nearly *run*. He *nodded assent*.
Thither he *wings* his airy flight.—Cowper.
Rivulets *dance* their wayward round.—Wordsworth.
Death *Grinned* horrible a ghastly smile.—Milton.

(c) The verb and the noun may be only partially cognate or co-extensive in meaning. In these instances either the verb or the noun contains a descriptive sense of its own in addition to its cognate meaning. Thus in 'he *looked* a look,' the verb is strictly cognate to the noun; but in 'he *stole* a look,' which means 'he *looked stealthily* a look,' the verb contains a superadded notion. Similarly, 'he *shouted* a shout' is regular; but in 'he *shouted applause*,' i.e. 'he shouted an *applauding shout*,' the noun contains the superadded notion :—

To *fight, grope*—one's way (=to make one's way by fighting, etc.).
To *go* one's rounds. The wind was *blowing* great guns.
It *rained* fire and brimstone. He *looked* daggers at me
I *danced* attendance upon him daily.

I *sighed* a long adieu to fields and woods—Cowper

No stationary steeds

Cough their own knell.—Cowper.

The placid marble Muses, *looking* peace—Tennyson.

NOTE 1.—A transitive verb can sometimes take a cognate object :—'to strike a stroke or a blow,' 'to make (or push or feel) one's way,' 'to serve an apprenticeship,' 'to scrape acquaintance,' 'to drink one's fill,' 'to write a good hand.'

Fear not their fear.—Bible (Revised Version).

What choice to *choose*—Milton.

Satan . . . towards the gates of hell

Explores his solitary flight—Milton.

NOTE 2.—Sometimes there is an ellipse of the noun of the cognate object :—'he *did* his best (*doing*),' 'you may *do* your worst (*doing*),' 'he *tried* his hardest (*trying*),' 'he *breathed* his last (*breath*),' 'You must *behave* your best (*behaviour*)' For cognate *it* see 377, (b)

208. Summary of Uses.—The Intransitive verb *run* will illustrate all four uses given above :—

1. He *ran* a thorn into his finger (transitive use).
2. He *ran up* the ladder (with a preposition).
3. He *ran me hard* for the prize (with a complement).
4. (a) He *ran* seven runs for one hit (formally cognate).
(b) The disease must *run* its course (informally cognate).
(c) He *ran* a great risk (partially cognate).

NOTE.—For the use of Transitive and Intransitive verbs as Verbs of Incomplete Predication, see 9 and note.

VERBS WITH TWO OBJECTS.

209. In the Active Voice.—Many verbs, such as *give, bring, tell, teach, forgive*, etc., may take two objects. One of these is directly affected by the action of the verb, and is called the *Direct Object*; the other is indirectly affected, and is called the *Indirect Object*. Thus in 'Give me the book,' *book* is the direct object, and *me* the indirect object of the verb *give*. Examples:—

He asked the *boy* his name. He heard *me* my lesson. Forgive *me* my fault. The Magistrate ordered the *prisoner* a whipping. This mistake will lose *you* many marks. He allowed his *son* five pounds a month. He played *me* a sad trick. Mind you write your *father* word of what happens. The doctor forbade his *patient* wine. I gave *him* to understand that I should come.¹ The medicine did *John* good. Will you do *me* a favour? It caused *her* many a tear. I bore *him* great affection. I envy *you* your good health. I can refuse *him* nothing. He charged *me* five shillings for the ticket. I built *my soul* a lordly treasure-house (Tennyson).

NOTE 1.—An Indirect Object (*Dative of Interest*) is sometimes inserted after verbs which usually take either no object or only a direct object, in order to express the *interest* of some person in the action of the verb:—

Words failed *him* to express his gratitude.

Convey *me* Salisbury into his tent.—*Shakspeare*.

I dread *me*, if I draw it, you will die.—*Tennyson*.

Your wickedness . . . in asking *you* a king.—*Bible*.

Come, play *us* a tune. This will last *you* a lifetime.

NOTE 2.—The Indirect Objective case (*Reflexive Dative*) of the personal pronoun of the same person as the subject of the sentence is found after many intransitive verbs:—'I went *me* to rest' (*Piers Ploughman*); 'Stand *thee* close'; 'Sit *thee* down'; 'Hark *thee*, a word' (*Shakspeare*); 'Avoid *thee*, fiend'; 'Fare *thee* well'; 'He hied *him* home.'²

210. In the Passive Voice.—When an Active Verb, taking two objects, is changed into the Passive Voice, either of the two objects may become the subject of the passive verb, while the other is retained as object. Hence, this object is called the *Retained Object*. Thus 'I forgive *him* his fault' may be turned into the passive form in two ways:—

(1) His fault was forgiven *him* by me.

(2) He was forgiven his fault by me.

In (1), the original direct object, *fault*, is taken as the subject of the passive verb, and the indirect object, *him*, is retained as

¹ Here the whole expression 'to understand' etc. is the direct object [8, (5)].

² This Dative is misinterpreted by some as a Direct Objective, and the verb (especially *sit*) as used in a causative sense: 'Then *she* sat *herself* down in her chair and had a good cry' (*Trollope*). Hence we find even 'I sat *her* on a settle' in modern verse.

the indirect object of the verb; in (2), the original indirect object, *him*, is taken as the subject of the passive verb, and the direct object, *fault*, is retained as the direct object of the verb.

NOTE.—Construction (2) should be sparingly used. ‘The boys were served out with long canes’ (to beat the bounds) is very awkward for ‘Long canes were served out to the boys’; and it is better to write ‘A policeman showed me the way’ than ‘I was shown the way by a policeman.’

Mood.

211. *Definition.*—**Mood** (=mode) represents the *manner* in which the action or state denoted by the verb is viewed by the speaker. There are four Moods:—

(1) *The Indicative Mood*, which is used in stating an action, or asking a question about an action, viewed as a *fact*:—

He loves his mother. Have you my pen?

(2) *The Imperative Mood*, which is used in commanding or requesting:—

Bring me the book.

(3) *The Subjunctive Mood*, which is used in stating an action viewed as a *thought*:—

If it were so, it was a grievous fault.

(4) *The Infinitive Mood*,¹ which is the substantival form of the verb, and speaks of an action without reference to person, number, or time:—

I wish to help you.

USES OF THE IMPERATIVE.

212. **First and Third Persons.**—To express the first or the third person of the imperative, we generally use the word *let*, as ‘let us go,’ ‘let him go.’ In such sentences *let* is the second person of the imperative with its subject omitted.

213. **Suppositional Use.**—The Imperative Mood is sometimes used to express a supposition, where we might substitute for it *if* or *though* with the Subjunctive:—

Give me good fortune (=if good fortune is given me), I will strike him dead.—Tennyson.

¹Though usually classed as a Mood, the Infinitive has nothing in common with the Moods, except only in such a sentence as ‘He saw his son *drown*,’ where ‘drowning’ is predicated of ‘son.’

Remove (=though you remove) a devil where you will, he is still in hell
 Nothing *venture*, nothing have (=if you venture nothing, you will have
 nothing)

Scratch a Russian, you will find a Tartar.

NOTE.—The use in ‘He is sure to contribute a large sum, *say* a thousand pounds, to this object’ is similar. Another way of expressing an hypothesis is by a question:—‘*Is any afflicted?*’ (=if any one is afflicted) let him pray.’—*Bible*

USES OF THE SUBJUNCTIVE.

214 Conditional Use.—The Subjunctive Mood is used in conditional clauses when it is implied that the supposition is untrue or improbable:—

If I *were* a millionaire (but I am not), I should build a hospital.

If he *were* to fail (an improbable event), he will be ruined.

The Indicative Mood is used when nothing is implied, either way, as to the truth or the probability of the supposition:—

If he *was* there, I must have seen him.

If he *succeeds*, he will enter the business.

215. The Subjunctive Mood in conditional clauses is not necessarily preceded by *if, unless, though*, etc.:—

Were he here, I should tell him this (*i.e.* if he were here).

Please God, I shall arrive home to-morrow (*i.e.* if it please God).

Be that as it may, you must say nothing (*i.e.* let that be as it may be, or however that may be).

Happen (or *come*) what may, I shall go (*i.e.* let what may happen, happen, or whatever may happen).

This is so, *deny* it who can (*i.e.* let who can deny it deny it, or whoever may deny it).

216. After ‘that,’ ‘lest,’ etc.—The Subjunctive Mood is used after the conjunctions *that, lest, till, if, though, whether*, in dependent clauses denoting that something is *thought of* as a possible or probable contingency:—

I wish that it *were* possible.¹

Beware lest sin *surprise* thee.

Blow till thou *burst* thy wind.—*Shakspeare*.

Do you hear whether Antonio *have* had any loss at sea or no?—*Ib.*

When I ask her if she *love* me.—*Tennyson*.

NOTE.—In modern English the tenses of the Subjunctive are often replaced by phrases compounded of the auxiliaries *may, might, and should* or *were to*. Thus, for ‘Give him bread, that he *eat*,’ we now say ‘that he

¹ Here the construction shows that the event desired is impossible; it is only *thought of* as possible.

may eat ; for ' Though he *slay* me, yet will I trust in him,' we say ' though he *should* (or *were to*) *slay* me ' ; and after *till*, *if*, *though*, *whether*, the Indicative is often used in modern English. For the use of *should* and *would* in subordinate clauses and conditional sentences, see 316.

217. Optative Use.—The Subjunctive Mood is used to express a wish [cf. 796, (10)]:—

Mine *be* a cot beside the hill — *Rogers*
Long *live* the king ! God *save* the queen !

A wish can be expressed in four ways :—

- (1) Mine *be* a cot ! —
- (2) May a cot *be* mine !
- (3) Oh (or *would*) that a cot *may* (or *might*) *be* mine !
- (4) If only a cot *could* (or *might*) *be* mine !

NOTE.—In (3) ' Would that ' is for ' I would that ' : and in (4) there is an ellipse of a clause like ' I should be happy.'

USES OF THE INFINITIVE.

218. The Infinitive is used as—

- (1) The *Simple* or Noun Infinitive : ' I like to *write* ' (= writing).
- (2) The *Gerundial* or Dative Infinitive : ' I came to *write* ' (= for writing).

219. The Simple Infinitive is used—

- (1) As the subject or the object of a verb :—

To err is human. I want *to go*.
He is a queer man, that is *to say*, he *does* odd things.
They prize hard knocks and *to be won* by force — *Tennyson*.

- (2) As a Complement to a verb (or a verbal noun) of incomplete predication (9), and a conjunctive adverb¹ :—

I will *come*. You need not *go*.
I like a boy *to be* truthful. I saw him *fall*.
I will *go seek* him. He was taught *to swim*.
The feeling him *to be* right made me consent.
I told him how *to parse* the word.

- (3) After *but*, *except*, *about*, and *than* :—

There is nothing left but *to submit*. I was about *to remark*.
He resigned rather than *be transferred*.

- (4) Absolutely in interrogation and exclamation :—

And now what *to do* ? where *to go* ?
To think that it should come to this !²
Thou *wear* a lion's hide ! Doff it for shame — *Shakspeare*.

¹ See 257. Also after *whether* :— ' I am doubtful whether *to go* or *stay*.'

² In such sentences, the infinitive is sometimes omitted — ' That it should come to this !'

220. The Gerundial Infinitive is used to express the purpose, the cause, the condition, or the result of an action. It may be attached—

(1) Adverbially to a verb :—

I have come *to see* you (purpose : 'for seeing').
 He crossed the valley, *to find* the heights occupied by the enemy (result : 'so as to find').
 How did this come *to pass*? (result : 'come so as to pass,' 'happen').
 She wept *to hear* this news (cause : 'at hearing').
 The last man is *to receive* the prize (result : 'will receive').

NOTE.—This use sometimes causes ambiguity, as in—'He was forced to halt, but only *to enter* the town the next day,' where *to enter* might be construed with *forced*. Write, 'but he nevertheless entered.'

(2) Adverbially to an adjective :—

I am sorry *to hear* this news (cause : 'at hearing').
 He is slow *to forgive* (condition : 'about forgiving').
 Matters too numerous *to mention* (purpose : 'for mentioning').
 It is never too late *to mend* (purpose : 'for mending').

(3) Adjectivally to a noun or a pronoun (attributively or predicatively, 141) :—

Give me water *to drink* (purpose : 'for drinking').
 I beg (leave) *to send* you a ticket (purpose : 'for sending').
 I have enough and (enough) *to spare* (condition : 'for sparing').
 This house is *to let* (purpose : 'for letting').
 Your mistake is *to be deplored* (condition : 'deplorable').
 You are *to blame* (condition : 'blameable').
 Rabbi, which is *to say*, Master (condition : 'for saying,' 'the same as saying').—*Bible*.

(4) Parenthetically to a sentence :—

He was intoxicated, so *to speak*, with joy at the news (condition : 'if I may speak so').
To tell the truth, I was half asleep (purpose : 'in order to tell the truth, I tell you that I was etc.').
To be brief, I lost the train (purpose : 'in order to be brief, I say that I lost etc.').
To hear you talk, one would think you knew everything (condition : 'on hearing you talk').
 He has sixty cows, *to say* nothing of the calves (condition : 'without saying anything').
 This is a 'tortoise' race, the last man *to receive* the prize (result : 'receiving'—131, note).
 Careless fellow ! *to lose* his umbrella ! (cause : 'careless for losing').

NOTE.—Cf. 'We differ on many questions, (to) *let* alone Home Rule.' *To be* sure, *to wit* are similar parenthetical infinitives, and are equivalent to 'that you may be sure,' 'that you may wit (=know).'

221. The Infinitive without 'to' is used—

(1) After the auxiliary verbs—*do, may, shall, will*; and after the common verbs—*bid, can, dare* (intrans.),¹ *let, make, must, need, please* :—

I do not like this. He will go.

I bid him learn his lesson. How dare you act so ?

He let slip the opportunity. I cannot make both ends meet.

He need² not stay any longer. Please be quiet.

NOTE.—*To* is not inserted after *have* in such sentences as 'I must *have* you attend,' 'You will *have* your father blame you'; nor by some speakers after *go* and *help*, as 'I must *go see* what is the matter,' 'I *helped* him dress his wound.' *Bid, make, need, please, and dare* (which in the sense of 'challenge' always takes *to*) are occasionally followed by *to*; as are also the verbs under (2) below.

(2) After various verbs denoting perception :—*hear, feel, see, view, behold, mark, watch, observe, perceive, survey.*

I did not hear you call. He felt a hand touch him.

I saw him die. I marked him take the coin.

You will perceive the fish rise out of the water.

They watched a gale sweep o'er the billowy corn —Kcble.

Ye statesmen who survey

The rich man's joys increase, the poor's decay —Goldsmith.

NOTE.—But *to* is inserted after the passive forms of these verbs: as, 'He *was seen to take* the money'; also after the passive of *bid, dare, make, need, please*, in (1). We say 'I know him *to be* a miser'; but, 'I have known him *tell* tales by the hour together' In poetry *to* is often inserted for metrical reasons, as: 'At last Centlivre *felt* her voice *to fail*' (*Pope*); 'Those gentle hours that plenty *bade to bloom*' (*Goldsmith*).

(3) After *had better, had rather, had sooner, had as soon* (267) :—

You had better go home. I had rather not accept your offer.

Will you ride ?—I had sooner walk. I had as soon go as stay.

(4) After *but, except, than, as* :—

He did nothing but laugh. I cannot but accept his offer.

He did everything except give a straight answer.

Sooner than resist, I am ready to die.

They are taught to read rather than (they are taught to) write.

He is more likely to sink than (he is likely to) swim.

I did no more than make a beginning.

He did not so much as say he was sorry.

(5) Absolutely :—

What do then ?—Keats.

Why cross the gloomy firth to-day ?—Scott.

¹ In affirmative sentences *to* is generally inserted, as 'He *dares to* (but *dare*, without *to*) deny it,' 'I *dared to* interrupt him'; also always after the imperative, as 'Dare *to* follow the right.'

² *Need*, when followed by another verb, has for its 3rd pers. sing. *need* instead of *needs*; cf. 242, note. In 'He *needs must* stay,' *needs* is an adverb (259).

222. The Imperfect (or Active) Participle and the Verbal Noun (or Gerund), which were once distinct in form, have now only one form, *writing*, to express both uses :—

- (1) He is *writing* (Imperfect Participle).
- (2) *Writing* is useful (Verbal Noun).

223. The Imperfect Participle.—As a consequence of this assimilation in form, a confusion arose between the Imperfect Participle and the Verbal Noun, and hence our modern apparent participle often is really a Verbal Noun with an omitted preposition :—

I shall go *fishing* [=a fishing, on fishing—55, (1)].

The illustrations *preparing* for the third volume (=a-preparing, in preparation).

While these preliminary steps were *taking* (=in taking).

224. Similarly we find that what is really a Verbal Noun qualified by a possessive is, by the omission of the possessive inflexion, made to appear like an Imperfect Participle qualifying a noun or a pronoun :—

1. *Incorrect* : He died in consequence of the *doctor not coming*.
Correct : He died in consequence of the *doctor's not coming*.
2. *Incorrect* : I insist on *you doing this*.
Correct : I insist on *your doing this*.
3. *Incorrect* : There is no objection to *John and me going*.
Correct : There is no objection to *John's and my going*.

225. This error sometimes causes obscurity, e.g. : 'There is the right dash of irony in this *country* (for *country's*) bowing before a philosophy at the very moment when the rest of the world is casting it away'; where *bowing* might be taken as a participle. The possessive inflexion is, however, omitted when the noun is followed by a descriptive phrase : as, 'He died in consequence of the *doctor*, who was out of town, not coming.' And, as possession is naturally associated with 'a person (138), there is a tendency to adopt the incorrect form when we are speaking of things, not persons :—'I insist on the *letter* going at once (instead of *letter's*).' In all such cases, however, it is better to turn the sentence differently. Thus, for 'He objected to his name *appearing* on the title-page,' write 'He objected to *the appearance* of his name'; 'There is no proof of the horse in the meadow *having* been stabbed,' write 'There is no proof *that* the horse etc. *has* been stabbed.'

226. The Verbal Noun (or Gerund).—As a result of the same confusion, the Verbal Noun is sometimes found with the functions of the Participle, since—

- (1) It can be modified by an adverb or by a complement :—

He gained a prize for *reading correctly*.

They ceased *firing upon the ship*.

- (2) It is allowed to govern a case :—

Flying kites is a pleasant game (old form : *The flying of kites*).

On *opening the envelope*, I found nothing inside (old form : On *the opening of the envelope*).

It was Tom who first put *the poisoning the dog* into my head.—*Miss Edgeworth* (old form : *The poisoning of the dog*).

There is *no bearing your impertinence* (old form : *no bearing of your impertinence*).

227. The Perfect Participle of a few intransitive verbs may be used when an agent is spoken of as being so affected by his own act that it has produced in him a character, habit, or state. Thus, 'a *learned man*' is a man who has attained the character caused by learning; 'a *plain-spoken man*' is a man in whom plain speaking has produced the habit of speaking plainly; 'a *retired tradesman*' is one who is in the state of having retired from business. Similarly with 'an *outspoken man*,' 'you are very *outspoken*,' 'a *pretended friend*,' 'a *well-read man*,' 'a *drunken man*,' 'a *travelled man*,' 'a *well-behaved man*,' 'an *expired ticket*,' 'the *undersigned*,' 'they were *perished* with cold,' 'revolted daughters' (cf. 202). But 'his *resigned colleagues*,' (*Daily Telegraph*) for 'colleagues who have resigned' is not to be imitated.

TENSE.

228. Tenses are varieties of form in verbs, which show—

- (a) The *time* of the action, as *Present*, *Past*, or *Future*.

- (b) The *state* of the action at the time, as completed (*Perfect*) or incomplete (*Imperfect*).

- (c) The *nature* of the action, as *Momentary*¹ or *Continuous*.²

Thus in a complete mood there are twelve tenses :—

		PRESENT	PAST	FUTURE
<i>Imperfect</i>	<i>Momentary</i>	I write	I wrote	I shall write
	<i>Continuous</i>	I am writing	I was writing	I shall be writing
<i>Perfect</i>	<i>Momentary</i>	I have written	I had written	I shall have written
	<i>Continuous</i>	I have been writing	I had been writing	I shall have been writing

¹ Sometimes called *Indefinite*.

² Sometimes called *Definite*.

229. The Present Imperfect Momentary ('I write') denotes—

(1) What is—(a) always, or (b) habitually true :—

(a) The earth *goes* round the sun.

(b) I *take* a walk every day.

(2) What is—(a) present, (b) past, or (c) future, according as indicated by the context :—

(a) I *stand* here for liberty of conscience.

(b) Napoleon's army now *advances* (=then advanced) and the great battle *begins* (=began).

(c) I *go* (=shall go) to London to-morrow. If it *rains*, I shall stay at home.

NOTE.—The tense in (b) is called the Historic Present (734), used to give vividness to a narrative. The tense in (c) is emphatic : 'I *go*' = it is settled for me to go. So with 'Make the slightest noise, and you *are* a dead man.'

230. The Present Imperfect Continuous ('I am writing') expresses the continuance of the action over some time. It is, therefore, applied to actions that contain the idea of continuance, as occupations :—

He *is pursuing* his studies. The boys *are playing*.

NOTE.—In 'Are you taking her to the Concert this evening?' the time is future, as in 229, (c) above.

Hence verbs like *love, despise, esteem, know, believe, understand* which denote a state as distinct from an act, have as a rule no continuous forms.

231. The Present Perfect Momentary ('I have written') is applied to actions that have been finished at the present time, but whose results still remain ; whereas the **Past Imperfect Momentary** ('I wrote') is applied to actions that were finished at some past time (it is the *historic* tense). Thus, 'John *has lived* in London for five years' implies that John is still living there ; but 'John *lived* in London for five years' implies that he lives there no longer. Compare :—

(a) I *have known* him from his boyhood, and often meet him.

I *knew* him in his boyhood, but have not met him since.

(b) I *have seen* the King once (*i.e.* on a single occasion).

I once (*i.e.* on some previous occasion) *saw* the King.

(c) England *has had* several changes of dynasty.

Assyria *had* several changes of dynasty.

(d) Kipling (a living author) *has written* several stories.

Milton *wrote* a great epic.

NOTE.—This latter tense (besides being used historically, as in 'On his arrival he *wrote* to me') is used also in the sense of the Past Imperfect Continuous, as 'He *wrote* (=was writing) while I *read* (=was reading).'

232. The Present Perfect Continuous ('I have been writing') is applied to actions begun in past time and continuing up to the present :—

It has been raining since five o'clock.

233. 'Has gone,' 'is gone.'—Some intransitive verbs of *going* or *becoming* take two forms of the Present Perfect Momentary, 'has gone,' 'is gone,'—'*has arrived,*' '*is arrived.*' Similarly with—*come, depart, return, rise, fall, ascend, descend, begin, end, vanish, fly, decay, degenerate* :—

The harvest is past, the summer *is ended*.—*Bible.*

Two hundred years *are flown*.—*M. Arnold.*

NOTE.—But 'The dog *is gone* after the rabbit' is wrong, because the addition of 'after' makes *go* transitive (=pursue). Sometimes there is a difference of usage : thus we say, 'He *is descended* from noble ancestors,' but, 'He *has descended* from the mountain.'

234. Strong and Weak Verbs.—Verbs are classified, according to the mode of forming the Past Imperfect Momentary tense, into—

(a) *Strong* verbs : in which the Past Imperfect Momentary (or Preterite) tense is formed by a change of vowel only ; nothing is added to the root : *blow, blew ; fight, fought*. But *buy, bought* is weak, because it adds a final *-t*.

(b) *Weak* verbs : in which the Past Imperfect Momentary tense is formed—

(1) by adding *-d* or *-t* to the verbal root (the *e* before *d* unites the suffix to the root) : *jump, jumped ; burn, burnt*.

(2) by shortening the vowel of the root : *feed, fed ; meet, met*.

(3) by making no change : *put, put ; spread, spread*.

235. Special Verbs.—The conjugation is here given of a few verbs in which mistakes are often made.

PRESENT	PRETERITE	PERFECT PARTICIPLE
Abide ¹	abode	abode
Awake	awoke, awaked	awoke, awaked
Bear	bore	{ borne (carried, given birth to)
Begin	began	{ born (given birth to) ²
Bid (to command)	bade, bid	begun bidden, bid

¹ The simple verb *bide* has pret. and p.p. *bided*, as in 'He *bided* his time.'

² *Born* is used only after the verb *to be*, as 'He *was born* blind'; but 'She *has borne* (not *born*) ten children.'

PRESENT	PRETERITE	PERFECT PARTICIPLE
Bite	bit	bitten, bit
Cleave (to split)	clove, cleft	cloven, cleft
Cleave (to adhere)	cleaved	cleaved
Eat	ate, eat ¹	eaten
Fall ^c	fell	fallen
Fell	felled	felled
Flee ^{2a}	fled	fled
Flow	flowed	flowed ³
Fly ²	flew	flown ³
Hang ⁴	hung, hanged	hung, hanged
Lade	laded	laden, laded
Load	loaded	loaded, laden
Lay	laid	laid
Lie (to recline)	lay	lain
Lie (to speak falsely)	lied	lied
Lean	lêant, leaned	lêant, leaned
Leap	lêapt, leaped	lêapt, leaped
Light ⁵	lit, lighted	lit, lighted
Loose	loosed	loosed
Lose	lost	lost
Make	made ⁶	made
Pay	paid	paid
Say	said	said
Pen (to enclose)	pent	pent
Pen (to write)	penned	penned
Read	read	read
Rid	rid	rid
Ride	rode	ridden
Ring	rung	rung
Wring	wrung	wrung
Saw	sawed	sawn, sawed
See	saw	seen
Set	set	set
Sew	sewed	sewed, sewn
Sow	sowed	sowed, sown
Shear	shore, sheared	shorn, sheared
Shoe	shod	shod
Sing	sang	sung
Sting	stung	stung
Sink	sank	sunk, sunken

¹ Pronounced *ett* ; used by Shakspeare and Milton.

² Defeated enemies *flee*; birds and aviators *fly*. The derivative *flight* belongs to both verbs.

³ Hence 'The river has *overflowed* its banks' should be *overflowed*

⁴ Originally there were *two* verbs, *viz.*, *hang*, *hung*, intransitive; and *hang*, *hanged*, transitive. We now speak of a picture, etc., as being *hung*, and of a man as being *hanged*.

⁵ *Light*, *lighted* (to alight) was confounded with *light*, *lit* (to illuminate), and hence *lit* and *lighted* are now used indifferently in both senses, as 'He *lighted* (or *lit*) the lamp'—'The bird *lit* (or *lighted*) on the fence.' But we must say *alight*, not *alit*, in the sense of 'kindled, on fire.'

⁶ *Made* is a contraction of *maked*

PRESENT	PRETERITE	PERFECT PARTICIPLE
Sit	<i>sate</i> , sat	sat
Spit (to eject saliva)	spat, spit	spat, spit
Spit (to put on a spit)	spitted	spitted
Strew	strewed	strewn, strown
Swell	swelled	swelled, swollen
Swim	swam	swum
Swing	swung	swung
Wind (to twist)	wound	wound
Wind (to fill with wind or to scent on the wind)	winded ¹	winded

236. Special Perfect Participle Forms.

Writ, *smit*, *chid*, *dread*, *slid*, *bit*, *hid*, *got*, *forgot*, *trod*, *sod* are shortened forms of *written*, *smitten*, *chidden*, *dreaded*, *slidden*, *bitten*, *hidden*, *gotten*, *forgotten*, *trodden*, *sodden*. *Quit* (freed) is an adjective, as in '*quit* rent,' from which came the verb *quit*, 'to set free,' and so intransitively 'to depart,' with p.p. *quitted*. *Wonted* is an adjective from the noun *wonit*, which was originally the participle of O.E. *won*, 'to dwell,' or 'to be accustomed.' *Worsted* (made worse, defeated) is p.p. of a verb to *worse*² or *worst* (with excrescent *t*; cf. 109, IV.). *Fraught* is a shortened form of *freighted*, from a verb 'to fraught,' another form of 'to freight,' with p.p. *freighted*. *Distracted*, for *distracted*, is from *distract*, on the analogy of *caught* from *catch*. *Dight* is short for *lighted*, p.p. of O.E. *dihstan*, to adorn. *Wrought* is the old pret. and p.p. of *work*, and still occurs. *A-go* (i.e. *agone*³) is the p.p. of the old verb *agon*, 'to go away' [55, (2)]. *Afraid* is merely a contraction of *affrayed*.

237. The Prefix 'ge.'—In Old English the Perfect Participle had the prefix *ge-*, as *ge-feallen*. fallen. Later this appears as *y-* or *i-*,⁴ as *y-clept* (= called), *i-sung*, *y-chained* (*Milton*), *star-y-paven* (*Shelley*). *Milton* has even *star-y-pointing*, with *y-* (wrongly) prefixed to the Imperfect Participle. *I wis* (= certainly) is a corruption of M.E. *wis*, O.E. *gewis*, an adjective from the root *wisa*, certain.

¹ Cf. Sir J. E. Tennent : 'They (the elephants) *winded* the scent of the herd. Scott (*L. of L.*, I. 17) has 'his horn he *wound*,' where *wound* is a mistake for *winded*, i.e. 'sounded with the breath.' Conversely, he has *winded* for *wound* (*L. of L.*, V. 2).

² Cf. *Milton, Par. Lost*, vi. 440 : '(Weapons) may serve to better us and *worse* our foes.'

³ Cf. 'long *agone*' (*Butler's Hudibras*) and 'Three days *agone*' (*Bible*).

⁴ Our rustics have turned it into *a-* : 'Thomas informed me that he has both *a-seen* it and *a-done* it many a time.'—*Buckland*.

DEFECTIVE AND ANOMALOUS VERBS.

238. Be.

		SING.			PLUR.		
		1	2	3	1	2	3
Pres. Ind.	am	art	is		are		
„ Subj.	be	be	be		be		
Past Ind.	was	wast	was		were		
„ Subj.	were	wert	were		were		
Infin.	be		Imperat.	Imperf. Part.		Perf. Part.	
		be	being	been			

NOTE.—The root *be* was conjugated in the present tense, singular and plural, indicative, as late as Pope's time (it still occurs in legal language, and in the quotation 'The powers that *be*'):—

If thou *beest* Stephano, touch me.—*Shakspeare*.

Ye *be* idle, ye *be* idle.—*Bible*.

If thou *beest* he; but O how fall'n!—*Milton*.

This is the state in which *Shakspeare's* writings *be* at present.—*Pope*.

239. Uses of 'be.'—*Be* is used—

(a) As a Principal Verb of complete predication, with the meaning of 'exist, take place':—

To *be* or not to *be*, that is the question.—*Shakspeare*.

There *are* cats without tails.

The wedding will *be* to-morrow.

(b) As a Principal Verb of incomplete predication, employed as a mere copula:—

The sky *is* red. The bird *was* on the tree.

(c) As an Auxiliary* Verb with participles:—

He *is* going. The glass *was* broken.

240. Have.

		SING.			PLUR.		
		1	2	3	1	2	3
Pres Ind.	have	hast	has		have		
„ Subj.	have	have	have		have		
Past Ind. & Subj.	had	hadst	had		had		
Infin.	have		Imperat.	Imperf. Part.		Perf. Part.	
		have	having	had			

241. Can.

		SING.			PLUR.		
		1	2	3	1	2	3
Pres. Ind. ¹	can	canst	can		can		
Past Ind.	could	couldst	could		could		

¹ Here, and in other instances, Subjunctive forms are not given, because the Old English Subjunctive forms became obsolete, and the Indicative forms took their place.

242. Dare.

	SING.			PLUR.		
	1	2	3	1	2	3
<i>Pres. Ind.</i>	dare	darest	{ dare dares	dare		
<i>" Subj.</i>	dare	dare	dare	dare		
<i>Past Ind. & Subj.</i>	durst	durst	durst	durst		
<i>Infin.</i>	dare					
<i>Imperat.</i>	dare					
			<i>Imperf. Part.</i> daring	<i>Perf. Part.</i> dared		

NOTE.—Since *dare* (like *shall*, *may*, *must*, *can*) is an old preterite, its third person is correctly *he dare*, like *he can*, *he shall*, etc.; but *he dares* is often, though wrongly, used. *Dare* makes a new preterite and perfect participle *dared*, when it is used transitively in the sense of 'to challenge':—'He *dared* me to do it.' *Dared* is also in use for *durst*. In 'I *dare* say' (=probably) *dare* is quite unemphatic.

243. Shall.

	SING.			PLUR.		
	1	2	3	1	2	3
<i>Pres. Ind.</i>	shall	shalt	shall	shall		
<i>Past Ind.</i>	should	shouldst	should	should		

244. Will.

	SING.			PLUR.		
	1	2	3	1	2	3
<i>Pres. Ind.</i>	will	wilt	will	will		
<i>Past Ind.</i>	would	wouldst	would	would		

NOTE.—For the uses of *shall* and *will* see 307–319.

245. May.

	SING.			PLUR.		
	1	2	3	1	2	3
<i>Pres. Ind. & Subj.</i>	may	{ mayest mayst }	may	may		
<i>Past Ind. & Subj.</i>	might	{ mightest mightst }	might	might		

246. *May* expresses—

(a) Permission :

You *may* leave the room.

(b) Possibility :

He *may* come yet, but I hardly think he will.
Maybe (=it may be, perhaps) he will relent.

(c) A Wish :

May you be happy !

(d) A Purpose :

Bring the book here, that I *may* see it.

NOTE.—In (a) and (b) *may* is a principal verb ; in (c) and (d) it is an auxiliary (p. 117, footnote) in the subjunctive mood (216, 217).

247. Ought.

SING.			PLUR.		
1	2	3	1	2	3
ought	oughtest	ought		ought	

NOTE.—*Ought* is the past tense of the verb *to owe*¹; hence, what a man *ought* to do = that which is *owed* or due from him. *Ought* is now used as a present, and reference to past time is indicated by using a perfect infinitive after it, as 'He *ought to have done* it.' 'You *had ought to go*' is vulgar

248. Do.

	SING.			PLUR.		
	1	2	3	1	2	3
<i>Pres. Ind.</i>	do	{doest ² dost	{doeth ² doth does		do	
<i>Past Subj.</i>	do	do	do		do	
<i>Past Ind. & Subj.</i>	did	didst	did		did	
<i>Infin.</i> do ²		<i>Imperat.</i> do	<i>Imperf Part.</i> doing ²		<i>Perf. Part</i> done ²	

249. Uses of 'do,' as—(1) A *Principal* verb, (2) An *Auxiliary* verb.

(1) As a *Principal* verb it is used—

(a) As a *Transitive* verb :—

You must *do* (perform) your duty.

(b) As an *Intransitive* verb :—

You must not *do* (act) so.

(c) As a *pro-verb*, or substitute for a preceding verb (except *be*), to avoid repeating it :—

He runs faster than I *do* (run).

Here they lived, 'As all their forefathers had *done* (lived).—*Wordsworth*.

Had I so sworn As you have *done* (sworn).—*Shakspeare*.

NOTE.—*Do* can represent only the preceding verb apart from auxiliaries. Thus in 'You have run to-day faster than I *did* yesterday,' *did* stands for *ran*, and not for *have run*. The French verb *faire* also is used as a *pro-verb*.

¹ Cf. 'You *ought* him a thousand pounds.'—*Shakspeare*. *To owe* originally meant *to possess*, as is seen in *own*.

² These forms do not belong to the verb when it is used as an auxiliary.

(2) As an *Auxiliary* verb it is used—

- (a) Immediately before the infinitive, to make a sentence emphatic:—

How you *do* talk ! *Do* be quiet !

- (b) With *not*:—

I *do* not love you (instead of 'I love you not').¹

Do not talk (instead of 'Talk not').

- (c) In asking and in replying to a question:—

Do you love me ? (instead of 'Love you me ?')—Yes, I *do*.²

NOTE.—*Do* in 'How do you *do* ?' 'The patient is *doing* well,' 'This will *do*,' is the old English *dugan*, to avail, profit, Scottish *dow*, seen in *doughty*.

250. **Must**, the past tense of the obsolete *mote*,³ has now the force of a present as well as of a past tense. It expresses—

- (a) Compulsion :

He *must* obey his master.

- (b) Determination :

He *must* always have his own way.

- (c) Certainty :

He *must* have arrived by this time.

251. **Wit, wot, wist**.—*Wit* (know) is found in *to wit*, which is an infinitive used adverbially, = *namely* [220, (4), *note*]. *Wot*, the present indicative of *wit*, and *wist*, its past indicative, occur frequently in the Bible:—

I *wot* that through ignorance ye did it.—*Acts*.

He *wist* not what to say.—*Mark*.

We have also *unwittingly* = unknowingly.

NOTE.—For *I wis*, which is sometimes confused with *I wist*, see 237.

252. **Quoth** is originally a past tense. The present is seen in 'be-*queath*.'

¹ We say 'If I *did* not love you,' but not 'If I *did* not have your affection'; say, 'If I *had* not.'

² Here 'love you' is understood after *do*. This use must not be confused with (1), (c), above.

³ Cf. 'So *mote* I thrive' (*Scott*); 'So *mote* it be !' (*Freemasons' formula*).

IMPERSONAL VERBS.

253. These are *methinks*¹ (=it seems to me), *meseems* (=it seems to me), *melists* (=it pleases me). *Please* is impersonal in 'please God' (=if it please God), 'so please you' (=if it so please you). Some other verbs are used impersonally, taking *it* for their Subject, and a personal pronoun as their indirect Object :—

It repents *me* of my conduct = I repent of my conduct.

It behoves *you* to go = you ought to go.

It became *him* to yield = he was right to yield.

It shames *me* to tell it = I am ashamed to tell it.

It irks *me* to do this = I dislike doing this.

ADVERBS.

254. *Definition.*—An **Adverb** (Latin *adverbium*, joined to verb) is a word used to modify any part of speech except a noun and a pronoun.

255. **Two classes.**—Adverbs are divided into two classes :—

I. Independent Adverbs, which merely modify words :—'*Where* do you live?' '*I* do it *thus*.'

II. Dependent Adverbs, which not only modify words, but also connect the clause in which they occur with the rest of the sentence :—'*This* is the place *where* I live,' '*I* wonder *how* you do it.'

256. I. Independent Adverbs modify—(a) verbs: '*John* runs *fast*'; '*Where* are you going?' (b) adjectives: '*The* bench is *too* long'; '*How* many books have you?' (c) adverbs: '*He* writes *very* badly'; (d) prepositions: '*I* went *all* over the house'; (e) conjunctions: '*You* laugh *just* because I do.'

NOTE.—Some independent adverbs, *certainly*, *undoubtedly*, *probably*, *possibly*, and the like, may also modify sentences :—'*I* *certainly* think so,' '*Evidently* you are wrong,' which are equivalent to '*It* is certain that I think so,' '*It* is evident that you are wrong.'

257. II. Dependent Adverbs are subdivided, according to their uses, into (1) *Relative* adverbs; (2) *Conjunctive* adverbs. Thus *why* is a Relative adverb in '*I* know the reason *why* you did it,' the clause '*why* you did it' being an adjective clause,

¹ This *think* (O.E. *thyncean*, to appear) is a different verb from '*I* think' (O.E. *thencan*, to think); cf. '*When* it *thinks* (i.e. seems) best unto your royal self' (*Shakspeare*).

adjunct to the antecedent 'reason.' But *why* is a Conjunctive adverb in 'I know *why* you did it,' the clause 'why you did it' being a noun clause, object to the verb 'know.'

The following are used as Dependent Adverbs:—*when, whenever, where, wherever, whither, whence, how, why, wherefore, whereby, wherein, whereat, whereon, while, as.*

NOTE.—The antecedent to a Relative adverb is often understood: as, 'Stay (there) *where* you are'; 'Come (thel) *when* you are ready.' *When* = 'and then' in 'We got on fairly well for a time, *when* the foremost camel lay down'; cf. 176, (c). *As* is a Conjunctive adverb in—'Pronounce the word *as* I do' (*manner*); 'He took the bundle, just *as* it was, to the police-station' (*condition*); 'You are not so tall *as* your brother' (*degree*); 'He arrived *as* we were starting' (*time*).

258. Adverbs in '-ly.'—Most adverbs are formed from adjectives and participles by the suffix *-ly* (like), as *divine, divinely; loving, lovingly*. But adjectives ending in this *-ly* do not take the adverbial suffix, and the same form of the word is used both as adjective and adverb:—

We should live soberly, righteously, and *godly* in this present world.—*Bible*.

Men come to build *stately* sooner than to garden finely.—*Bacon*.

But adjectives in *-ly* in which *l* is part of the root take the suffix, as *holy* (*Bible*), *willily* (*J. Baillie*).

NOTE.—Past participles are found with this suffix, as *fixedly, hurriedly, confessedly, inadvisedly* (*Bible*), *assuredly*, etc.; but its use with such participles requires caution: we do not say *terrifiedly, pleasedly, annoyedly, tiredly*.

259. Genitival Adverbs.—A few instances remain of adverbs which are the old genitive cases of nouns:—*Needs* (= of need), *sometimes, unawares, afterwards, homewards, always, sideways, lengthways,*¹ *noways*.¹ Similarly we say *of a truth, of course, of necessity, of right, of yore* (108, note), *of old* (time), *of lute* (time), *of a day, of a morning*, etc.

NOTE.—*Once* (=ones), *twice* (=twyes), *thrice* (=thryes), *now-a-days* (=now-on-day-s), *betimes* (=by-time-s), *besides* (=by-side-s), *indoors, whereabouts, wondrous* (=wonders) also contain this suffix.

260. Prepositional Adverbs.—A large class of adverbs consist of a noun (or an adjective used substantivally) with a preposition prefixed [55, (1)]: *a-way* (on way), *a-sleep, a-foot, a-drift, a-broad, a-wry; a-new* (of new), *a-far, a-fresh; be-tween* (by twain), *be-times,*

¹ We have also *lengthwise*, and *nowise*, with *endwise, coastwise, edgewise* (and *edgeways*), due to confusion with adverbs formed with *wise* (guise, manner), such as *likewise, otherwise*.

be-sides, be-yond; for-sooth, forth-with, to-day (=for the day), *to-morrow, in-deed, over-board, with-al.*

261. Compound Adverbs.—These consist of nouns (in the objective case, 133) qualified by an adjective: *mean-time, mean-while, mid-way, yester-day, some-what.*

262. Pronominal Adverbs.—There is a class of adverbs which are derived from the pronouns *the* (= that), *he, who.*

PRONOUN	PLACE	MOTION TO	MOTION FROM	TIME	MANNER	CAUSE, DEGREE
<i>The</i>	there	thither	thence	then	thus	the (269)
<i>He</i>	here	hither	hence	—	—	—
<i>Who</i>	where	whither	whence	when	how	why

There are also numerous compound forms: *where-by, where-in, where-at, where-to; there-by, there-in, there-at, there-to; here-by, here-in; hither-to.*

263. Adverbs as Adjectives.—Adverbs are sometimes apparently used as adjectives:—

Our *sometime* sister, now our queen.—*Shakspeare.*
My *evermore* delight —*Tennyson.*

In such instances a participle or an adjective is understood with the adverb. Thus:—

The *then* king = the *then* reigning king.
A *down* (or *up*) train = a *down* (or *up*) going train
A *through* ticket = a ticket *available through* (the journey).
In *after* years = in years *coming after.*
An *outside* passenger = a passenger *travelling outside.*
A *homeward* voyage = a voyage *made homeward.*
The *above* description = the description *given above.*
An *out and out* hypocrite = a hypocrite *deceiving out and out.*

NOTE.—These forms strongly resemble those in 77, and *down train, through ticket* might almost be treated as compound words. Cf. ‘the man *here*’ (=the man who is here), ‘the world *above*’ (=the upper world), ‘on the way *back*,’ ‘a journey *inland*.’ But ‘this *here* man,’ ‘that *there* house’ are vulgar.

264. Adverbs as Nouns.—Some adverbs are used as nouns, with a preposition before them:—

I shall have finished *by then* (=that time).
Such things have been done before *now* (=the present time).
He lives two miles from *here* (=this place).
It is a long way from *here to there* (=that place).

NOTE.—Cf. ‘at *once*,’ ‘at *unawares*,’ ‘by *far*,’ ‘for *ever*.’ Adverbial phrases are used in the same way:—‘Wait till *after the holidays*’; ‘I bought this book for *under two shillings*’; ‘I have solved the mystery of *where he is gone*.’

265. Adverbial phrases with noun understood :—

(a) *Measure, degree, rate* is understood with—*in full, at full, to the full, at the full, to the utmost, in the main, in general, not at all, at best, at least.*

(b) *Way, manner* is understood with—*in vain, in short, in brief, in public, in secret, out of the common, in common, in earnest.*

(c) *Time* is understood with—*in a little, before long, to the last, at last, at latest, at soonest, of old, in future, at present, for the present, once for all.*

(d) *State, condition* is understood with—*in the dark, in the open (out of doors), for the best, in the ascendant, at large, on high.*

266. Comparison of Adverbs.—Adverbs that are the same in form as the corresponding adjectives (142) form their comparison in the same way : *hard, harder, hardest* (adv. and adj.) ; *fast, faster, fastest* (adv. and adj.). We have also *easier, earlier and earliest, seldom, oftener and oftenest*, as adverbs : ‘*Easier said than done.*’ Adverbs in *-ly* express the comparative and the superlative by prefixing *more* and *most* : *more wisely, most wisely.*

267. Rather (comparative of the obsolete *rathe*¹) means—(1) ‘sooner,’ and so (2) ‘somewhat’ :—

(1) I will go to meet him *rather* than wait for him.

(2) I am *rather* doubtful about this.

In *had rather, had sooner, had better, had as soon*, ‘*had*’ is subjunctive, meaning ‘should or would have’ :—

I *had rather* go = I *should have* it *rather* to go (i.e. I prefer to go).

I *had sooner* walk than ride = I *should have* it *sooner* to walk than to ride (i.e. I prefer walking to riding).

You *had better* stay—you *would have* (=find) it *better* to stay (i.e. it will be better for you to stay).

I *had as soon* walk as ride = I *should have* it *as soon* to walk as to ride (i.e. I should like equally to walk or to ride).

NOTE.—Similarly ‘I *had like* to have been drowned’ = I *had* it *likely* (i.e. I was likely) to have been drowned.

268. Ay, nay.—*Ay* (yes) is the same word as *aye* (ever). *Nay* sometimes rejects a previous expression in order to introduce a stronger one, so that *nay* = ‘and what is more,’ ‘or rather’ :—

‘His trade was injured, *nay* ruined by the disaster.’

NOTE.—*Yes* and *no*, in answer to a question, must be parsed as Adverbs modifying the statement made in the question.

269. Instrumental ‘the.’—*The* before comparative adjectives and adverbs is not the Definite Article, but represents the old

¹ Cf. Milton, *Lycidas*, 142 : ‘The *rathe* (early) primrose that forsaken dies.’

Instrumental case of *the* used as a Demonstrative, and should be parsed as an Adverb:—

The sooner, the better = *By how much the sooner, by so much the better.*

The more, the merrier = *In what degree they are more numerous, in that degree they are merrier* [380, (1)].

The nearer the bone, the sweeter the meat.

He will be all *the better* for a little rest.

270. Never so, ever so.—The old idiom was *never so*:—

(1) That (the adder) refuseth to hear the voice of the charmer, charm he *never so wisely* (*Bible*), *i.e.* ‘though he charm so wisely as (he or any one charmed) never before.’

This *never so* has, in modern English, been turned into *ever so*, and we say—

(2) That refuseth to hear the voice of the charmer, charm he *ever so wisely, i.e.* ‘however wisely he may charm.’

NOTE.—The use of *ever so, ever such* = ‘to any extent, exceedingly,’ as in ‘*Ever so many people came.*’ ‘It is *ever such* a long way off,’ is colloquial, not literary.

271. Dark-ling (in the dark) is formed from *dark* by the old adverbial suffix *-ling* or *-long*. Similar formations are *head-long, side-long, flat-long*.

NOTE.—*Grove-ling* was originally an adverb with this suffix, but was mistaken for a participle and the verb ‘to grovel’ formed from it. Similarly, *darkling* and *sidelong* produced the verbs ‘to sidle,’ ‘to darkle.’ Cf. ‘to maudle’ from *maudlin*.

PREPOSITIONS.

272. Definition.—A **Preposition** (Latin *præpositio*, placing before) is a word used to point out the relation in which one thing stands to some other thing: as, ‘John’s book is *on* the table.’ In this sentence, the preposition *on* points out the relation (here, of *place*) in which John’s book stands to the table.

273. Compound Prepositions.—A large class of prepositions are formed by prefixing a preposition to a noun, or to an adjective used substantively. Thus, *amid* means *in the middle*, and *beside* means *by the side*. Hence, just as we can say ‘He stood *beside* me,’ without inserting the preposition *of* after *beside*, so we can say, ‘Fields of corn lie *on either side* the river,’ where *on-either-side* has the force of preposition.¹ The chief prepositions of this class

¹ We can, further, dispense with *on* and say ‘I live *this side* the river,’ where *this side* is an adverbial objective with prepositional force; see 133, (a).

are :—*about, above, across, against, along, around, among, behind, below, beneath, between, beyond, within, without.*

274. A year, a day, etc.—The *a* in such expressions as—

Passing rich on forty pounds *a* year.—*Goldsmith.*

Oranges are one shilling *a* dozen.¹

—is not the Indefinite Article used distributively, but a weakened form of the preposition *on*. Thus in Old English we find—

An halfpenny *on* day = a halfpenny *a* day.

275. Detached Preposition.—In relative clauses, and with interrogative pronouns and adverbs, whether independent or conjunctive, the preposition is often placed last :—

Which, traitor, thou would'st have me answer to.—*Shakspeare.*

Whom do you take me for ?

Then thou knowest *what* colour jet is of.—*Shakspeare*

Where are you going to ? Tell me *where* you are going to.

Also, for the sake of emphasising its object :—

This I told him to take the greatest care of

When the relative is omitted, or when the relative *that* is used, the preposition *must* come last :—

Here is the book (which) I spoke of.

This is the house *that* I once lived in.

A preposition used in this way is called a *Detached* preposition.

PREPOSITIONAL USE OF PARTICIPLES.

276. Barring, bating, concerning, considering, excepting, regarding, respecting, saving, touching, owing (to), according (to) are participles which, from the frequency of their use in certain connexions, have come to be employed without any noun or pronoun for them to qualify. Thus—

What is your opinion *concerning* these matters ?

would be the regular construction, the noun 'opinion' being qualified by the participle 'concerning'; but in

I should like to talk with you *concerning* these matters,

'concerning' has no noun or pronoun for it to qualify, and is used by itself with the force of a preposition (= about).

¹ This preposition *a*, however, soon came to be regarded as the indefinite article, and hence we find *the* taking its place :—'Oranges are one shilling *the* dozen.'

Similarly,

Considering his youth, I shall treat him with lenity
is regular, since 'considering' qualifies the pronoun 'I'; but in

Considering his youth, his conduct is excusable,
'considering' (since it cannot qualify 'conduct') stands alone
with a prepositional force [380, (13)].

277. Examples :—

Barring (=apart from) accidents, the vessel will sail to-morrow.
His conduct, *bating* (=except for) a few slight errors, was admirable.
Saving (=except) one picture, there was nothing worth looking at.
Touching (=in regard to) this matter, I am much puzzled.
The money was lost, *owing* to (=in consequence of) his failure.

NOTE.—*Speaking, talking, seeing, granting* (or *admitting*), *assuming, supposing, allowing, judging*, are sometimes similarly used (cf 288) :—

Speaking generally, this will be found to be true.
Talking of guns, a sad accident happened yesterday.
Seeing that the train is gone, it is useless to wait.
Granting that this is true, what follows ?
Assuming that you had some excuse, still your conduct was harsh.
Supposing that I am right, the money is lost.
Allowing for absentees, the roll of members is correct.
Judging from his conduct, he is hardly to be trusted.

Sometimes the infinitive may be substituted for the participle :—'*To judge* from his conduct, he is,' etc.

278. *During, notwithstanding, pending, except, save* are, in their origin, instances of the Absolute construction (131) :—

During this anxious night, Charles slept only two hours—i.e. *this anxious night during* (=lasting), or 'while this anxious night lasted.'

All were drowned *except one man* = all were drowned, *one man being excepted*.

Forty stripes *save one* = forty stripes, *one being saved or reserved*.

But they may now be regarded as prepositions, taking the objective case after them.

NOTE.—*Notwithstanding* is still placed, as an Absolute participle, after the noun it qualifies :—'He would go, all my *orders notwithstanding*.' Similarly we have '*Provided* (=so long as, if) you go, I will stay' (i.e. *it being provided that you go*). *Let alone*, as in 'The party disagrees on many important questions, *let alone* this Bill' (=this Bill being let alone, or exclusive of this Bill), seems to belong here, unless *let* is imperative (218).

CONJUNCTIONS.

279. *Definition.*—A **Conjunction** (Latin *conjunctio*, joining together) is a word used to join together sentences and single words, as ‘He said *that* he was a banker’; ‘He *and* I went together.’

280. **Two Classes.**—Conjunctions are divided into two classes :—

(1) Co-ordinative Conjunctions: *and, or, else; but, still, yet, however; for, therefore, so, then.* These (besides joining together words) unite co-ordinate clauses or sentences :—

She maketh fine linen *and* selleth it.—*Bible.*

So runs my dream: *but* what am I?—*Tennyson.*

(2) Subordinative Conjunctions: *that; as, because, since; if, unless, though; than.* These unite a subordinate clause to a principal clause :—

He sold the horse *because* it went lame.

If it be so, it was a grievous fault.—*Shakspeare.*

CO-ORDINATIVE CONJUNCTIONS.

281. **If** is generally used to introduce a condition or a supposition :—

(1) *If* (=on the supposition that) you go, I will stay.

But it is also used to introduce a reported interrogation (300) :—

(2) I asked him *if* (=whether) he would go,

and a concession :—

(3) *If* (=admitting that) I have failed, I have at any rate done my best.

282. **Both—and** should, strictly, couple only two notions :—

Both wind *and* tide were contrary.

But they are sometimes used to join more than two :—

The God that made *both* sky *and* earth *and* heaven.—*Milton.*

NOTE.—(a) The same thing is true of *either—or, neither—nor.* since *either* and *neither* are both compounded of *whether*=‘which of two.’ But they also are sometimes used in relation to more than two objects. (b) *Whether—or* are sometimes used elliptically with the meaning of *both—and* : ‘All his property, *whether* (it be) houses *or* land, is lost.’

283. **Or** has four uses :—

(1) It is strongly alternative :

You must apologise *or* resign.

(2) It has little or no alternative force :

Their strength *or* speed *or* vigilance were given
In aid of our defects.—*Cowper*.

(3) It introduces an alternative name or synonym :

Christ *or* the Messiah (=that is, in other words).
Brakespeare, *or* The Fortunes of a Free Lance (*title of a novel*).

(4) It is used for 'otherwise' :

You must obey my orders, *or* I shall be angry.

NOTE.—Only (1) and (4) admit of the emphatic *either—or*. When *nor* is used without a negative preceding, it is equivalent to 'and not' :—'I stood still, *nor* did he move.'

284. **For** (co-ord.), **because** (subord.).—The sentences—

(1) I know it is cold, *for* it is snowing,

(2) I know it is cold, *because* it is snowing,

have the same meaning with a different construction. In (1) 'it is snowing' is a statement given as the reason for another statement, 'I know it is cold'; whereas in (2) 'it is snowing' is given merely as the reason for its being cold. In (1) we have two sentences, joined by *for*; in (2) we have only one sentence, and 'it is cold because it is snowing' forms the object of *know*.

285. **But** (co-ord.), **though** (subord.).—Note the difference in meaning between—

(1) He is poor, *but* honest = his poverty has not made him dishonest.

(2) He is poor, *though* honest = his honesty has not made him rich.

NOTE.—Hence, 'he is poor, but honest' and 'he is honest, though poor' have the same meaning.

SUBORDINATIVE CONJUNCTIONS.

286. **That** is used to introduce a noun clause which is—
(a) complement to a verb, (b) object to a verb, (c) object to a preposition, or (d) in apposition to a noun :—

(a) My proposal is *that* you should be our leader.

(b) He said *that* I must go.

(c) In *that* he liveth, he liveth unto God.—*Bible*.

(d) The notion *that* he is a popular man is incorrect.

287. Lest.—*Les-t = less that = the less that*, for fear that, that . . . not :—

Ye shall not eat of it, *lest* ye die.—*Bible*.

NOTE.—*That* should be used, rather than *lest*, after verbs implying avoidance, as 'I fear *that* (not *lest*) you are ill'; 'I doubt *that* I have slain the Red Comyn' (*Scott*).

288. Omission of 'that.'—The words *after*, *before*, *ere*, *since*, *until*, *for*, *but* were originally prepositions followed by *that*, but by the omission of *that*, became conjunctions :—

(1) Tell me *before* (prep.) that I go.

(2) Tell me *before* (conj.) I go.

Just as *that* is now omitted after *because* (= by cause), so it is often similarly omitted after *on condition*, *in case*, *for fear*, and after *directly*, *provided* (= if), *supposing* (= if), *granting* (= if), *assuming* (= though), *seeing* (= since).

289. While was once 'the while that,' and is really an Objective of Duration of Time [133, (b)]. Thus 'While the ploughman whistles' = '(During) the while (= time) that the ploughman whistles.' *While* has three different senses :—

(1) Do you play *while* (= at the same time that) I sing.

(2) *While* (= as long as) the Coliseum stands, Rome shall stand.

(3) Some people are punctual, *while* (= whereas) others are never in time.

NOTE.—*While* should not be used as a mere variation for *and*, as in 'The Mayor presided, *while* the King sat on his right hand.'

290. 'Than,' 'as,' in comparative sentences, should have the same case after them as before them :—

He likes you better than *I* (like you).

He likes you better than (he likes) *me*.

I am not so tall as *he* (is tall).

A life of ease is not for such as *I* (am).

We sometimes, however, find *than*, *as* incorrectly used as prepositions :—

A man no mightier than *thysself* or *me*.—*Shakspeare*.

The nations not so blest as *thee*.—*Thomson*.

But *than*, in sentences in which it cannot have a verb understood after it and so cannot be a conjunction, must be parsed as a Preposition :—

I will not take less *than* five shillings.

The next king was Solomon, *than* whom there was none wiser.

He got more *than* (what) he gave.

I will starve rather *than* (that) she should want.

I did no more *than* make a beginning.

INTERJECTIONS.

291. *Definition.*—**An Interjection** (Latin *interjectio*, throwing between) is an exclamatory word or sound thrown into a sentence to express an emotion of the mind, and is not, properly, a part of speech, since it does not enter into the construction of sentences:—*Oh! Ah! Alas!* (grief); *Hurrah! Ha! ha!* (joy); *Fie!* (reproof); *Pshaw! Tut! tut! Poo! Pish! Faugh!* (disgust); *Hark! Hush! Hist!* (attention); *Heigh-ho!* (weariness); *Bravo! Hear! hear!* (approval); *Ho! Holloa!* (a call); *Humph! Hem! Hoity-toity!* (surprise).

292. **Interjectional Phrases.**—Many phrases and elliptical expressions are used interjectionally:—*O dear me!* (=O dear for me), *Ah me!* (=ah for me), *Woe is me!* (=woe is to me), *Fie for shame! For shame! Alackaday!* (=ah, lack, or loss, on the day), *Hail!* (=be hale or healthy), *Welladay!* (for *welaway* = O.E. *wá lá wá*, woe! lo! woe!), *Good bye!* (=good b' w' ye, = God be with you), *Good heavens!*

CHAPTER IV.

TENSE-USAGE.

THE SEQUENCE OF TENSES.

293. General Rule.—The tense of the verb in the dependent clause must correspond to the tense of the verb in the principal clause.

(1) A Present or a Future tense in the principal clause is followed by a Present, a Past, or a Future tense in the dependent clause, according to the sense required:—

He <i>has told</i> me	-	$\left\{ \begin{array}{l} \text{how he } \textit{does} \text{ it.} \\ \text{how he } \textit{did} \text{ it.} \\ \text{how he } \textit{will do} \text{ it.} \end{array} \right.$
He <i>will tell</i> me	-	$\left\{ \begin{array}{l} \text{how he } \textit{does} \text{ it.} \\ \text{how he } \textit{did} \text{ it.} \\ \text{how he } \textit{will do} \text{ it.} \end{array} \right.$
I <i>drink</i>	-	$\left\{ \begin{array}{l} \text{because I } \textit{am} \text{ thirsty.} \\ \text{because I } \textit{was} \text{ thirsty just now.} \\ \text{because I } \textit{shall be} \text{ thirsty soon.} \end{array} \right.$
I <i>shall drink</i> soon	-	$\left\{ \begin{array}{l} \text{because I } \textit{am} \text{ thirsty.} \\ \text{because I } \textit{was} \text{ thirsty just now.} \\ \text{because I } \textit{shall be} \text{ thirsty soon.} \end{array} \right.$
He <i>will not accept</i> a post unless he <i>thinks</i> it <i>is</i> permanent.		

NOTE.—We say ‘I *hope* he *will* be successful,’ but ‘I *wish* he *may* be successful.’

(2) A Past tense in the principal clause must be followed by a Past tense in the dependent clause:—

He <i>told</i> me how he <i>did</i> it.
I <i>drank</i> , because I <i>was</i> thirsty.
He <i>worked</i> hard, that he <i>might win</i> the prize.
He <i>said</i> that he <i>should go</i> .
He <i>would not accept</i> a post unless he <i>thought</i> it <i>was</i> permanent.

Hence in the sentences—‘I *should* be glad if you *will* come,’ ‘There never *was* a time when Russia *stands* more in need of a great statesman,’ *will* should be *would*, and *stands* should be *stood*.

294. Exceptions.—To this rule there are the following exceptions:—

(1) If the dependent clause states an action that is *universally* or *habitually* true, the present tense should be used in that clause:—

He *seemed* hardly to know that the earth *goes* round the sun.

He *asked* me why I *take* a walk for two hours every day.

(2) When the future meaning is clear from the context, the present, instead of the future, tense is used in the dependent clause:—

I will receive him when he *comes* (instead of *shall come*).

Tell me when the train *starts* (instead of *will start*).

Dinner will be ready by the time you *have finished* (instead of *shall have finished*) this.

I will see that you *are* (instead of *shall be*) treated properly.

NOTE.—Similarly we can write, ‘If you should desert me, I *am* ruined.’

(3) After *than* the present or the future tense may be used in the dependent clause:—

He *loved* me more than he *loves* you.

He *loved* me more than he *will love* you.

295. The Present Imperfect Momentary tense of the infinitive mood may be used with any tense of the principal verb:—

$$\left. \begin{array}{l} \text{I } \textit{hope} \\ \text{I } \textit{shall hope} \\ \text{I } \textit{hoped} \\ \text{I } \textit{had hoped} \end{array} \right\} \text{ to see you.}$$

296. The Present Perfect Momentary tense of the infinitive mood must be used when the act expressed by the infinitive is regarded as completed before the time denoted by the principal verb:—

He *appears to have been* mistaken (on some previous occasion).

The writer *seems to have used* verse to express his own experience (the perfect tense implies that the writer is dead).

After the past tenses of verbs expressing *wish*, *hope*, *intention*, *duty*, etc., this tense of the infinitive implies that the *wish*, etc., was not realised:—

I *hoped to have obtained* a prize (but I did not obtain one).

I *meant to have seen* him (but I was not able to do so).

They *ought to have come* in time (but they neglected to do so).

I *was to have gone* (but I did not go).

NOTE.—Hence ‘I intended *to have won* the prize, and I succeeded,’ is wrong; say, ‘I intended *to win*.’ In ‘If he had wished *to have come*, he would have said so,’ write *to come*, since the sentence shows that he did not

come. *I should like*, though expressing conditionally present desire, is past in form. Compare the following :—

If I *have* time, I *should like* (=shall like) to go.
If I *had* (or *should have*) time, I *should like* to go.

If I *had had* time { I *should like* to have gone.
 { I *should have liked* to go.

But 'I *should have liked* to have gone' is inadmissible.

REPORTED SPEECH.

297. In reporting speech one of two general methods may be followed :—(a) we may give the actual words used by the speaker: this is called *Direct Report*¹; (b) we may give in the form of a narrative the substance or meaning of the words used by the speaker, without quoting his actual words: this is called *Indirect Report*.¹

298. In *Direct Report* the actual words used by the speaker must be introduced by some verb expressing simple assertion (as *say, remark, etc.*) and must be marked off by inverted commas ("———"), the signs of quotation, which are placed at the beginning and at the end of the speech reported :—

John said, "It is twelve o'clock."

299. In *Indirect Report*—

(1) The conjunction *that* is inserted (22, note) before the reported speech, except in the case of Reported Interrogations (300) :—

Direct : John says, "The man is dead."

Indirect : John says that the man is dead.

(2) If the verb used by the reporter to introduce the reported speech is in the present or the future tense, the tense of the verb in the reported speech remains unchanged :—

Direct : John says (or will say), "I am wrong."

Indirect : John says (or will say) that he is wrong.

Direct : John says (or will say), "I was wrong."

Indirect : John says (or will say) that he was wrong.

(3) If the verb used by the reporter to introduce the reported speech is in the past tense, the tense of the verb in the reported speech must correspond to it :—

Direct : John said, "I am wrong."

Indirect : John said that he was wrong.

Direct : John said, "I will walk."

Indirect : John said that he would walk.

NOTE.—For the change of *shall* to *will* in the reported speech, see 312.

¹ Also called *Direct and Indirect Speech or Narration*.

(4) But if the reported speech states an action as universally or habitually true [294, (1)], the tense of the verb in the reported speech remains unchanged :—

Direct : John said, "The earth *is* round."

* *Indirect* : John said *that* the earth *is* round.

(5) The person of the pronouns and of the verbs in the reported speech must correspond to the person of the individual or the object with reference to whom the original speech is made :—

Direct : John said, " *I* am wrong."

Indirect : John said *that he* (John) *was* wrong.

Direct : John said to him (Charles), " *You* are wrong."

Indirect : John told him *that he* (Charles) *was* wrong.

NOTE.—We see that in such sentences as 'John told him that he was wrong,' there may be some confusion as to whether the pronoun *he* refers to the speaker, John, or to the person spoken to. This can be obviated only by inserting after *he* the name or designation of the person referred to, as 'he (John),' or 'he (the speaker),' or 'he (Charles).' Cf. 723.

(6) Certain words expressing nearness in place, time, or manner, viz. *this, these, here, hither, hence, now, to-day, to-morrow, yesterday, last night, ago, thus, hereby*, used by the original speaker, must often be changed into words expressing remoteness, viz. *that, those, there, thither, thence, then, the next day, the day before, the night before, before, so, thereby*, in the indirect report of the speech :—

Direct : John said, "I do not know *this* man."

Indirect : John said *that* he did not know *that* man.

Direct : John said, "The matter shall be decided *here* and *now*."

Indirect : John said *that* the matter should be decided *there* and *then*.

Direct : John says, "I shall go *to-morrow*."

Indirect : John says *that* he shall go *the next day*.

Direct : John said, "I left home long *ago*."

Indirect : John said *that* he had left home long *before*.

Direct : My letter says, "I *hereby* grant you the appointment."

Indirect : My letter says *that* he *thereby* grants me the appointment.

NOTE.—But if *this, here*, etc., refer to objects present at the time of the report of the speech, or to the place in which reporter is at the time of the report, they are not changed to *that, there*, etc., in the reported speech :—

Direct : John said, " *This* is my book."

Indirect : John said *that this* (i.e. the book before us) was his book.

Direct : John said, "The custom is *now* (i.e. in modern times) obsolete."

Indirect : John said *that* the custom was *now* obsolete.

Direct : John said, "Men cannot expect happiness *here* (i.e. in this world)."

Indirect : John said *that* men could not expect happiness *here*.

300. Reported Interrogations.—In reporting interrogations some verb expressing interrogation (instead of a verb expressing simple assertion) must be used by the reporter to introduce the reported speech, followed, if necessary, by *whether* or *if*, and the Interrogative order of words must be changed to the Affirmative order :—

Direct : John said to me, " Why do you not go home ? "

Indirect : John asked me why I did not go home.

Direct : John said to the man, " Where are you going ? "

Indirect : John enquired of the man where he was going.

Direct : I said, " Who says to me ' You are a thief ' ? "

Indirect : I asked who called me a thief.

301. Reported Commands or Requests.—In reporting commands or requests originally expressed by the imperative mood, some verb expressing command or request, with an object of the person, must be used by the reporter to introduce the reported speech, and the imperative mood must be replaced by the infinitive :—

Direct : John said to him, " Do not talk nonsense. "

Indirect : John told him not to talk nonsense.

Direct : John said to me, " Lend me your pen, please. "

Indirect : John requested me kindly to lend him my pen.

Direct : John said to them, " Please be quiet. "

Indirect : John begged them to be quiet.

Direct : John said to me, " Welcome home. "

Indirect : John bid me welcome home.

302. Reported Exclamations and Wishes.—In reporting exclamations and wishes, some verb expressing exclamation or wish is often used by the reporter to introduce the reported speech, such verb representing the force of ejaculations used by the original speaker, which could not be otherwise expressed in the indirect report; or the force of such ejaculations may be represented by some additional word or phrase. Verbs omitted in the original exclamation must be supplied in the reported exclamation :—

Direct : John said, " How happy I am ! "

Indirect : John said that he was very happy.

Direct : John said, " Oh, what a disaster ! "

Indirect : John cried out what a disaster it was.

Direct : The spectators cried, " Bravo ! A capital hit ! "

Indirect : The spectators cried with applause that it was a capital hit.

Direct : John said, " Alas ! I am ruined "

Indirect : John exclaimed with a sigh that he was ruined.

Direct : John said, "O that I could see them!"

Indirect : John exclaimed that he wished he could see them.

Direct : John said, "Could I but see them!"

Indirect : John expressed a wish that he could but see them.

Direct : The captive said, "May Heaven hear my cry!"

Indirect : The captive prayed Heaven to hear his cry.

303. Special Examples.†

Direct : John said, "Depend upon it, I shall succeed."

Indirect : John said that he was quite sure he should succeed.

Direct : John said, "Heaven knows that I am innocent."

Indirect : John called Heaven to witness that he was innocent. —

Direct : John said, "Good-bye, my friends!"

Indirect : John bade his friends good-bye.

Direct : Cortes said, "We are few against many, brave comrades!"

Indirect : Cortes, calling them his brave comrades, told them they were few against many.

Direct : John said to him, "For shame, you coward!"

Indirect : John cried shame on him for a coward.

Direct : The prisoner said, "My lord, so help me God, I am not guilty."

Indirect : The prisoner declared to the judge that, so help him God, he was not guilty.

Direct : John said, "To think that I should be mistaken!"

Indirect : John expressed great surprise at finding himself mistaken.

INTERMEDIATE FORMS.

In addition to the two distinct forms of reported speech, the Direct and the Indirect, there are other forms intermediate between them.

304. First Intermediate Form.

Direct : John Wilkes declared, "In the height of my success I have never myself been a Wilkite."

Indirect : John Wilkes declared that in the height of his success he had never himself been a Wilkite.

Intermediate : John Wilkes declared that "in the height of his success he had never himself been a Wilkite."

Here the Intermediate form is distinguished from the Indirect form merely by the insertion of quotation marks. The narrator wishes to draw attention to the fact that he gives not only the substance of what John Wilkes said but his *actual words*, with no change but the necessary ones in verbs and pronoun.

305. Second Intermediate Form.

Direct : I say, “ Why do we not help them ? ”

Indirect : I ask why we do not help them.

Intermediate : I ask, Why do we not help them ?

This form is the converse of the First Intermediate Form. It is often used when a person is reporting his own words. He quotes the actual words which he originally used, but without the quotation marks, since he does not wish to draw attention to the fact that he is so quoting.

NOTE.—We occasionally find a mixture of the First and the Second Intermediate forms :—*Direct* : “ Has John taken my book ? ” he asked
Indirect : He asked if John had taken his book. *Intermediate* : Had John taken his book ? he asked.

306. Third Intermediate Form.

Direct : The Greeks deliberated over the affair and said, “ Our homes in the Peloponnesus are comparatively secure. Is it not better for us to fall back and defend the Isthmus of Corinth ? Do not, O Leonidas, be foolhardy.”

Indirect : The Greeks deliberated over the affair and said that their homes in the Peloponnesus were comparatively secure ; they asked if it was not better for them to fall back and defend the Isthmus of Corinth, and begged Leonidas not to be foolhardy.

Intermediate : The Greeks deliberated over the affair. Their homes in the Peloponnesus were comparatively secure ; was it not better for them to fall back and defend the Isthmus of Corinth ? Let not Leonidas be foolhardy.

Here the Intermediate form differs from the Indirect form in omitting the verbs *said*, *asked*, *begged*, used in the Indirect form to introduce the clauses of the reported speech. The reader is left to infer from the context that the author is reporting what the Greeks said or thought, the question and the request being indicated (as in the Direct form) by the construction of the sentences.

‘SHALL’ AND ‘WILL.’

307. The primary sense of ‘shall’ is ‘owe, ought,’ implying the notion of *obligation*, or duty imposed by some external power.

The primary sense of ‘will’ is ‘wish,’ implying the notion of *volition*, or desire felt by the person himself.

I shall go, meaning originally *I owe or ought to go*, implies that my going is due not to my own wish but to some external

compulsion or influence. But as it was considered polite, in speaking in the first person of one's own future action, to represent the action as influenced by external circumstances rather than by one's own wish, *I shall* came to be used as the general term to express future action on the part of the person speaking. Hence the original notion of *compulsion* in the word *shall* is lost when *shall* is used in the first person, and *I shall go* is a mere prediction.

308. *I shall*, etc.—On the other hand, it was considered more polite, in speaking in the second or the third person of another's future action, to represent the action not as influenced by external circumstances, but as dependent on the will or wish of the person spoken to or spoken of. Accordingly, *you will*, *he will* came to be used as the general terms to express future action on the part of the person spoken to or spoken of. Hence the original notion of *desire* in the word *will* is lost sight of when *will* is used in the second or the third person, and *you will go*, *he will go* are mere predictions.

Hence when *mere futurity* is to be expressed, we must use—

I shall	we shall
thou wilt	you will
he will	they will

NOTE.—*Shall* is the only form admissible in expressions like—*I shall 'be much obliged, I shall be at a loss, I shall be able, I shall be very glad, I shall have much pleasure*, etc. ; which are mere predictions of what will happen, and into which the idea of *will* does not enter. *I will be very glad* would express a *promise* to feel glad, which is absurd.

309. *I will*, etc.—The original notion of *desire* (easily passing into the notion of *determination* or *intention*) in the word *will* is preserved, when *will* is used in the first person. *I will go*, literally *I desire to go*, hence *I am determined to go* or *I intend to go*, is therefore used in promises or threats.

Similarly the original notion of *obligation* in the word *shall* is preserved, when *shall* is used in the second or the third person. *You shall go, he shall go* (i.e. *something will oblige you or him to go*), are therefore used to express promises, threats, or commands ; that is, in all cases where the action is due to some external influence exercised by the person speaking.

Hence when *promises, threats, or commands* are to be expressed, we must use—

I will	we will
thou shalt	you shall
he shall	they shall

310. Examples.—The ordinary uses of *shall* and *will* in the first, second, and third persons, are illustrated in the following sentences:—

- (1) I *shall* be punished = Punishment *is to be inflicted* on me.
I *will* be punished = I *desire or am determined* to be punished.
- (2) To-morrow *will* be a holiday = To-morrow *is to be* a holiday. (This might be said by a schoolboy.)
To-morrow *shall* be a holiday = To-morrow *is to be* a holiday *by the permission or order of the speaker.* (This therefore might be said by a headmaster, but not by a schoolboy.)
- (3) Whoever finds the missing papers *will* be rewarded = A reward *is to be* given to the finder.
~~Whoever finds the missing papers *shall* be rewarded~~ = I *promise* a reward to the finder.
- (4) He *will* be first in the examination (futurity).
He *will* have his own way (determination).¹
- (5) Then *wilt* thou not be loath
To leave this Paradise, but *shalt* possess
A Paradise within thee.—Milton (Here *wilt* expresses mere futurity;
'*shalt* possess' = I *promise or guarantee* that you will.)
- (6) Come, we *will* slay him and *will* have his horse
And armour, and his damsel *shall* be ours.—Tennyson. (Here *will*
and *shall* express the *intention or determination* of the bandits.)
- (7) Why if thou *wilt*, so let it be—thou *shalt* (Tennyson) = If thou *wishest*
(to be free), I *will* allow thee to be so.

311. Special uses of 'shall' and 'will.'

- (1) On receipt of this letter you *will* at once return home.

Here the future tense gives an order under the guise of a prediction. This form is often used when the person to whom the order is given is addressed in the third, and not, as usual, in the second person: as, 'The Chief Officer *will* investigate this case himself.'

- (2) You *will* always come when you are least expected.

Here *will* is emphasised, and implies that your *desire or determination* to come is so fixed as to have produced a *habit* of coming. Similarly in 'Accidents *will* happen,' the *will* is emphasised, and the *desire* to happen, leading to a habit of happening, in spite of all efforts to prevent them, is humorously attributed to accidents.

Hence *will*, not emphasised, has come to be used to express mere *habit or tendency*, the idea of *desire* being lost sight of: as,

¹ *Will* may cause ambiguity: 'He will not attend the meeting' might mean 'He refuses to attend' or 'There is no likelihood of his attendance.'

'He *will* spend hours together in studying the heavens,' *i.e.* he *is in the habit* of spending, etc.

(3) This picture *will* be meant to represent the Duke of Wellington.

Here *will* merely predicts the result of further investigation; and '*will* be meant' = '*will turn out on enquiry* to be meant,' implying present uncertainty. It is thus a form of enquiry, and is sometimes followed by a note of interrogation.

(4) He that *will* not when he may,
He *shall* not when he *will*.

These are good examples of the use of *will* and *shall* in their literal senses. 'He that *will* not' = he that *is unwilling*; 'He *shall* not' = the influence of external circumstances will prevent him; 'when he *will*' = when he *is willing*.

(5) Read the book and you *shall* not find a single mistake.

Here *shall* indicates that the belief of the speaker in the truth of his own prediction is so strong that he will give a guarantee for it. 'You *shall* not find' = 'I *promise* that you will not find,' though the influence of the speaker has really nothing to do with bringing about the result predicted. This *shall* then is used to express *confident prediction*, amounting to a *certainty*.¹ Other examples:—

An election for a disputed borough *shall* (=is sure to) cost the parties £20,000 or £30,000.—*Paley*.

An English woman *shall* be a sort of she-bagman, and she *shall* yet show you this gentle, womanly consciousness.—*Addison*.

The cock's shrill clarion and the echoing horn
No more *shall* rouse them from their lowly bed.—*Gray*.

He and his eight hundred
Shall plough the wave no more.—*Cowper*.

(6) I hope that you and I (or he and I) *will* be friends.
We three (we all, etc.) *will* wait for you here.

Here *will* is used instead of *shall* because the introduction of 'you' and 'three' diverts the attention from the first person (*I, we*) to the second and the third persons contained in *you* and *three*.

312. 'Shall' and 'Will' in Indirect Report.—Since there can be no question of politeness when a person says anything about himself, *shall* is not altered to *will* nor *will* to *shall* with the

¹This use of *shall* is becoming an archaism, and is best avoided in ordinary composition.

alteration of persons which takes place when a speech is reported indirectly :—

Direct : You say, “ *I shall* be punished ”

Indirect : You say that *you shall* be punished.

Direct : You say, “ *I will* accept the offer.”

Indirect : You say that *you will* accept the offer.

Direct : He says, “ *I shall* be punished ”

Indirect : He says that *he shall* be punished.

Direct : He says, “ *I will* accept the offer.”

Indirect : He says that *he will* accept the offer.

But, in the second person, when the speaker and the subject of the reported speech is the same person, *shall* is often replaced by *will* :—

Direct : You say, “ *I shall* be punished.”

Indirect : You say that *you will* be punished.

Hence, ‘you will be punished,’ in the latter sentence, may express either a prediction or a determination, according as the ‘will’ is unaccented or accented.

The same rule holds good in case of subordinate clauses, since the hypothetical element neutralises the notion of compulsion. Thus we say—

The sea will ebb and flow as long as earth *shall* last.

You are uncertain whether you *will* accept the offer.

—where *shall* in the third person denotes mere futurity, and *will* in the second person denotes determination or intention.

313. ‘Shall’ and ‘Will’ in Interrogations.—When *shall* is used interrogatively, the external influence exercised by the *person speaking*, implied in *shall* when used in assertions, becomes influence exercised by the *person spoken to* in interrogations ; so that there is no need to shun the use of *shall* in the second person, out of a polite desire to avoid the suggestion of compulsion. Hence *Shall you?* is used as a simple enquiry as to future action. *Will you?* is an enquiry as to the wishes or intention of the person spoken to, and thus is used in requests. *Shall he?* is an enquiry as to whether external influence, exercised by the person spoken to, will be applied to the person spoken of as *he*. *Will he?* is the interrogative form of *he will*, and is therefore used as a simple enquiry as to his future action. Since it would be absurd of me to ask for information in regard to my own wishes or intention, *Will I?* is inadmissible, and *Shall I?* is used both for simple enquiry into future events and in requests for

permission which depends on the wish of the person spoken to. Thus—

Shall I ?	} are enquiries as to future events (or actions)
Shall you ?	
Will he ?	
	} in relation to the <i>person represented by the pronoun</i> .
Shall I ?	} are enquiries as to the wish or intention of
Will you ?	
Shall he ?	
	} the <i>person spoken to</i> .

Hence, 'How *shall* these teachers be able to buy books or pay class-fees?' (*Nation*) is wrong; write *will*. Compare the following sentences:—

(1) *Shall you go to the meeting to-day ?*

(2) *Will you come to the meeting to-day ?* (518, note).

NOTE.—*Will I ?* is permissible when it is an echo of another person's words: as, 'Will you do this for me?'—'Will I? You know I will.' So, 'You will reject my offer, *will you ?*' *Will I ?* may also occur in a rhetorical question: as, '*Will I eat the flesh of bulls ?*' (*Bible*), i.e. 'I do not wish to eat,' etc. *Will we ?*, though rarely found, is an admissible form, since the speaker may reasonably feel doubt concerning the wishes or intention of others included with himself in the word *we*: as, '*Will we put up with such treatment ?*'

314. Examples.—The ordinary uses of *shall* and *will* in interrogations may be seen in the following sentences:—

(1) *Shall I show you my pictures ?* = Is it your *wish* that I should show you my pictures? (enquiry as to *wish*).

Shall I die, if I drink this ? = Is my death *certain to take place*, if I drink this? (enquiry as to future event).

(2) *Shall he be punished ?* = Is it your *wish* or *intention* that he shall be punished?

Will he be punished ? = Is he *going to be* punished?

(3) Where *shall we* dine to-day? = Where *do you wish* us to dine to-day?

Where *shall we* be this time next year? = Where *are we destined* to be this time next year?

(4) *Shall you* be at home this evening? = *Are you sure* to be at home this evening?

Will you be at home this evening? = *Do you promise* to be at home this evening?

(5) What *shall you* do in case of failure? = What *are you sure* to do in case of failure?

What *will you* do in case of failure? = What is it *your intention* to do in case of failure?

(6) Who *shall* say me nay?—is a challenge.¹

Who *will* say me nay?—is an appeal.

¹ Hence the rhetorical question (744) 'Who *shall* say that Calvin's methods were too drastic?' = 'No one *will* say' etc.

‘SHOULD’ AND ‘WOULD.’

315. The original force of *obligation* or *duty* in *should*, and of *volition* or *desire*—hence *intention*, *determination*—in *would*, is retained in all three persons when *should* and *would* are used in sentences expressing a simple, unconditional assertion :—

I (you, he) *should* work hard in school time = I (you, he) *ought* to work hard in school time.

I (you, he) *would* work hard in spite of the heat = I (you, he) *was* (were) *determined* to work hard in spite of the heat.

316. Rules.—(1) In—(a) sentences containing subordinate clauses and (b) conditional sentences, where *shall* and *will* are used after a present or a future tense, *should* and *would* are used after a past tense :—

- | | |
|------------------------------|------------------------------------|
| (a) I know that I shall die. | I know that you (or he) will die |
| I knew that I should die. | I knew that you (or he) would die. |
| (b) If he comes, I shall go. | If he comes, I will go. |
| If he came, I should go. | If he came, I would go. |

(2) In conditional clauses *should* is used in all three persons :—

If I <i>should</i> be late,	} it does not matter.
If you <i>should</i> be late,	
If he <i>should</i> be late,	

(3) In interrogative conditional sentences, *should* and *would* are used in the different persons according to the rules given for *shall* and *will* used interrogatively :—

If he comes, shall I go ?	If he comes, will you go ?
If he came, should I go ?	If he came, would you go ?

317. Special uses of ‘should’ and ‘would.’

(1) The old man *would* often recount his adventures.

Here ‘*would* recount’ = (originally) *wished* (or *was determined*) to recount, and hence *was in the habit of* recounting. Cf. 311, (2).

(2) A simple child—
What *should* it know of death ?—Wordsworth.

Here ‘What *should* it know ?’ = What *ought* it to know ? and hence, What *could* it be expected to know ?

(3) He did not know that he *should* die.

Here ‘*should* die’ = *was certain* to die.

(4) *Should* I give you } a little more ?
Would you give me }

These forms, with a suppressed condition ('if you wished,' 'if I were to ask you'), are less direct and therefore more courteous than '*Shall* I give you a little more?' or '*Will* you give me a little more?'

(5) *Would* you like me to go with you?

This form, with a suppressed condition ('if I should be willing'), is ordinarily used in colloquial language, though '*Should* you like?' (which is also conditional) is the more correct form; since *Would* you?, which, strictly speaking, is an enquiry as to *wish*, ought not to be used with *like*, which also denotes *wish*.

(6) 'Those who saw the Winter Exhibition of the Royal Academy *would* notice a portrait of Dr. Adam.'

Here *would* notice = *probably noticed*; it expresses less absolute certainty than *noticed*.

318. Confusion of 'should' and 'would.'—*Should* and *would* are sometimes confused even by good writers. The following are miscellaneous examples of such confusion:—

(1) I *would* like to ask you a question. (For *would* write *should*, since 'I *would* like' = 'I *should* like to like' For the same reason 'I *would* be glad to see you,' 'I *would* be happy to meet him' are wrong.)

(2) What *would* we do, if you left us? (For *would* write *should*, since the enquiry is not about wish but merely about future action.)

(3) He hoped that nothing *should* happen to prevent it. (For *should* write *would*, since simple futurity is indicated.)

(4) He promised that nothing *would* prevent it. (For *would* write *should*, since the speaker's declaration is 'Nothing *shall* prevent it.')

(5) You expected that you *should* obtain the appointment. (For *should* write *would*, since simple futurity is indicated.)

(6) He said that I *would* rue the day when I acted thus. (For *would* write *should*, since the speaker threatens—'You *shall* rue the day.')

(7) If I were to meet him, I *would* ask his pardon. (For *would* write *should*, since the notion of future action overrides the notion of intention.)

(8) I said that, if he failed, I *should* help him. (For *should* write *would* since the notion of intention overrides the notion of future action.)

(9) We do not feel the same sense of loss as we *would*, if he had gone for good. (For *would* write *should*, since simple futurity, not wish, is indicated.)

(10) The Chairman declared that the Board *should* not object to the proposal. (For *should* write *would*, since simple futurity is indicated, unless 'should not object' = 'ought not to object.')

GRAMMATICAL FUNCTION OF 'SHALL,' 'WILL,' 'SHOULD,' 'WOULD.'

319. When *shall*, *will*, *should*, *would* express mere futurity, they are Auxiliary verbs; but when they express promises, threats, or

commands, they are not Auxiliary verbs but Principal or Notional verbs. Thus in ‘He *will* go’ (with *will* unemphasised) *will* expresses futurity and is an Auxiliary verb; but in ‘He *shall* go’ *shall* expresses compulsion and is a Principal verb (Present tense) with the infinitive *go* for its object or complement. Similarly with *should* in ‘You *should* (=ought to) not make personal remarks.’ The test in each instance is whether *shall*, *will*, etc., have a meaning of their own. Thus in ‘I *shall* go’ *shall* has no meaning; it merely marks the future tense; whereas in ‘you *shall* go’ *shall* has the meaning of compulsion.

CHAPTER V.

PARSING.

320. Every part of speech in a sentence bears a grammatical relation to some other part of speech in the sentence. The nature of this relation is a guide to discovering what part of speech a word in a sentence is, and determines its form, if it is capable of inflexion.

321. **Parsing** is a grammatical description of a word (or group of words) in a sentence, showing—

- (a) What part of speech it is and of what kind.
- (b) The name of its form (if it is capable of inflexion).
- (c) Its relation to some other part of speech in the sentence.

Thus, in parsing the word *man* in the sentence '*Man* is the lord of Creation,' we state—

- (a) that it is a *noun*, of the kind *common, class* (110);
- (b) that it is of the *masculine* gender, *singular* number, *nominative* case;
- (c) that it is *subject* of the verb 'is.'

It is clear that the most important of these points is (c), the relation that *man* bears to *is*; for the knowledge that *man* is subject to the verb *is* enables us to state (a) that *man* is a noun, and (b) that it is of the *singular* number, *nominative* case.

Hence in parsing we must enquire first (c) what relation the word to be parsed bears to some other member (or members) of the sentence. That being discovered, the other points, (a) what part of speech it is, and (b) its form, may be readily determined.

Below is given a list of the various relations in which the parts of speech stand in a sentence and the forms they assume, when inflected, to denote these relations.

NOUNS AND PRONOUNS.

322. The Nominative Case is used—

- (1) As subject of a verb :—
The *shepherd* feeds his flock. *He* is gone.
- (2) In apposition to the subject of the verb :—
Wellington, the *hero* of Waterloo, died in 1852.
- (3) As subjective complement of a verb [10, (3)] :—
He was elected *chairman*.
- (4) In the absolute construction (131) :—
The *rebels* being routed, peace was restored.
- (5) Before the infinitive in exclamations [219, (4)] :—
He to desert me !

323. The Direct Objective (or Accusative) Case is used—

- (1) As direct object of a verb :—
The wolf killed the *lamb*. What ails *him* ?
- (2) In apposition to another object :—
He praised John, the head *boy* of the class.
- (3) As object of an intransitive verb and its complement (206) :—
He stared *me* in the face.
- (4) As objective complement of a verb [10, (3)] :—
The army made him its *leader*.
- (5) As cognate object (207) :—
He dreamt a *dream*.
- (6) As retained direct object of a transitive verb in the passive voice (210) :—
He was taught *Greek* by his *tutor*.
- (7) As object of a preposition or a prepositional phrase (273) :—
This is the land of my *birth*. He went aboard the *ship*.
- (8) As adverbial objective (133) :—
The house stands *twenty feet* back from the road.
- (9) In exclamations :—
Unhappy *me* ! Poor *fellow* ! what a fate was his !

324. The Indirect Objective (or Dative) Case is used—

- (1) As indirect object (209) of a verb :—
I granted the *man* leave.
- (2) As retained indirect object (210) of a verb in the passive voice :—
Leave was granted the *man* by me.
- (3) As dative of interest (209, note 1) :—
Fetch *me* a glass of water.
- (4) As reflexive dative (209, note 2) :—
Haste *thee*, nymph.—*Milton*.
- (5) With certain impersonal verbs (253) :—
It thinks it is an easy leap So please your *Majesty*.
- (6) In certain interjectional phrases (292) :—
Ah *me* ! Woe is *me* ! Alas the *day* !
- (7) After *like*, *unlike*, *nigh*, *neat*, *next*, whether used as adjectives or adverbs :—
The child is like (adj.) his *father*.
No man like (adv.) *him* the horn could sound.—*Wordsworth*.
He is next *me* in the class.

325. The Possessive (or Genitive) Case is used—

- (1) Adjectivally (attributively) :—
This is *John's* book. I object to *Charles's* going home.
- (2) As complement of a verb (predicatively) :—
This book is *John's*.

326. The Vocative Case is used as the Case of Address :—

Soldiers ! follow your commander.

ADJECTIVES.

327. Adjectives may be used—

- (1) To qualify a noun or a pronoun, attributively or predicatively (141) :—
The *good* shepherd. The shepherd is *good*.
O *miserable* me ! I am *miserable*.
- (2) As subjective or objective complement of a verb [10, (1)] :—
I feel very *cold*.
He struck the man *dead*.

VERBS.

328. The Infinitive Mood may be used as—(a) the Simple Infinitive (219), and (b) the Gerundial Infinitive (220).

(a) The *Simple Infinitive* may be used—

- (1) As a noun; it is then the subject of a verb, or the object of a verb or of a preposition:—

To live here is pleasant.

I like *to go* to school. He was taught *to swim*.

He did nothing but *laugh*. Sooner than *submit*, he resigned.

- (2) As complement of a verb or a verbal noun of incomplete predication [10, (5)], or of a conjunctive adverb:—

He tried *to deceive* me. I punished him for trying *to deceive* me

I do not know when *to start* or where *to go*.

- (3) Absolutely:—

Thus *to rob* me of my child!—*Goldsmith*.

(b) The *Gerundial Infinitive* may be used—

- (1) As an adverb:—

I went there *to see* him. This is hard *to bear*.

- (2) As an adjective:—

He has books *to sell*.

- (3) Absolutely:—

The property was divided between them, John *to have* one-third.

- (4) Parenthetically:—

To speak plainly, he is a rogue.

329. Participles may be used—

- (1) Attributively with a noun or a pronoun:—

The wind scattered the *gathering* clouds.

Have you any pens?—Only some *broken* ones.

- (2) As complement of a verb [10; (2)]:—

The sky looks *threatening*.

The walk made him *tired*.

- (3) Absolutely (131):—

Let us start, you *going* first.

There were 300 souls on board, all (*being*) told.

- (4) Impersonally (277, note):—

Talking of heat, was it not hot yesterday?

330. The Indicative, Imperative, and Subjunctive Moods are the moods of the finite verb (4). In giving the *relation* of a verb in one of these moods, it is sufficient to state what it has for its subject.

ADVERBS.

331. Adverbs may be used to modify—

- (1) A verb or a verbal noun :—
He ran *quickly*.
Running *quickly* is hard work.
- (2) An adjective :—
You are *very* kind.
- (3) An adverb :—
Walk *quite* slowly.
- (4) A preposition :—
The train is *nearly* through the tunnel.
- (5) A conjunction :—
He went away *long* before I came.
- (6) A sentence :—
Clearly this is true.

They may also be used—

- (7) As complement of a verb [10, (6)] :—
Do you feel *better* to-day ? This is *so*.

PREPOSITIONS.

332. Prepositions are used—

- (1) To govern nouns or pronouns :—
The teacher gave a prize *to* each of the boys.
- (2) To form group-verbs (205) :—
He is not to be *trifled with*.

CONJUNCTIONS.

333. Conjunctions are used to couple words, phrases, or sentences :—

John *and* Charles are brothers.
That was the gift of a poor *but* honest man.
I will go, *if* you will stay.

334. Having first discovered in which of the above relations the word to be parsed stands in the sentence, we must next proceed to determine what part of speech it is; and since many parts of speech are sub-divided into classes, what particular class it belongs to. Lastly, unless the word is a preposition or a conjunction, which are not capable of inflexion, we must ascertain the particulars of its form.

The following Parsing Scheme includes all the requisite particulars to be stated as to *class* and *form* for the different parts of speech; the *relation*, though it should be ascertained first, is generally stated last.

PARSING SCHEME.

335. Noun.

(a) WHAT PART OF SPEECH :

Class : Common (Class, Collective, Material), Proper, or Abstract.

(b) FORM.

Gender, Number, Case.

(c) RELATION (322-326).

336. Adjective.

(a) WHAT PART OF SPEECH.

(b) FORM (if capable of inflexion) :

Degree : Positive, Comparative, or Superlative.

(c) RELATION (327).

337. Pronoun.

(a) WHAT PART OF SPEECH :

Class : Adjective or Substantive; and whether Personal, Reflexive, Demonstrative, Interrogative, Relative, Conjunctive, Indefinite, or Distributive (157).

If Substantive :—

(b) FORM :

Person, Gender, Number, Case.

(c) RELATION (322-326).

NOTE.—In parsing a Relative Pronoun state also what is its antecedent.

If Adjective :—

(b) FORM :

Person, Gender, Number.

(c) RELATION (327).

338. Verb.**I.—Infinitive.****(a) WHAT PART OF SPEECH :**

- Class* : { (1) Transitive, Intransitive, or Auxiliary.
 (2) Simple or Gerundial.

(b) FORM :

Voice, Tense.

(c) RELATION (328).**II.—Participle.****(a) WHAT PART OF SPEECH :**

Class : Transitive, Intransitive, or Auxiliary.

(b) FORM :

Voice, Tense.

(c) RELATION (329).**III.—Indicative, Imperative, or Subjunctive.****(a) WHAT PART OF SPEECH :**

Class : Transitive, Intransitive, or Auxiliary.

(b) FORM :

Voice, Mood, Tense, Number, Person.

(c) RELATION (330).

Having for Subject what noun or pronoun.

339. Verbal Noun.**(a) WHAT PART OF SPEECH :**

Class : Transitive or Intransitive.

(b) FORM :

Voice, Number, Case.

(c) RELATION (322-326).

Having for Object [226, (2)] what noun or pronoun.

340. Adverb.**(a) WHAT PART OF SPEECH :**

Class : Independent, Relative, or Conjunctive.

(b) FORM (if capable of inflexion) :

Degree : Positive, Comparative, or Superlative.

(c) RELATION (331).

341. Preposition.

(a) WHAT PART OF SPEECH.

(b) RELATION (332).

Having for Object what noun or pronoun.

342. Conjunction.

(a) WHAT PART OF SPEECH :

Class : Co-ordinative or Subordinative.

(b) RELATION (333).

Joining together what words, phrases, or sentences.

THE SAME WORD USED IN DIFFERENT RELATIONS.

343. Form and Relation.—A word may have various senses or uses, so that it is sometimes difficult to determine its relation.

(a) The same word may be a noun in one sentence and an adjective or a verb in another. Thus the word *light* is a noun in 'The *light* of the moon is clear'; an adjective in 'This room is very *light*'; and a verb in '*Light* the lamp.'

(b) A word that by origin is one part of speech may be used as another part of speech. Thus a noun may be used as an adjective or a verb. *Iron*, by origin a noun, is used as an adjective in 'Break it with an *iron* hammer'; and it is used as a verb in 'He told the washerwoman to *iron* the cloth.'

In all cases where a word shows by its *form* that it is one part of speech while in *use* or relation it is a different part of speech, it should be parsed according to its *use*, the particulars of its *form* being also stated. Thus in 'He plunged into the *thickest* of the fight'—

Thickest is in *form* an adjective of the superlative degree, and in *use* is a noun, common, neuter gender, singular number, objective case, being object of the preposition *into*.

344. Nouns used as Adjectives.—Thus *garden* is—

(a) a Noun : 'Come into the *garden*.'

(b) a Noun used as an adjective : 'Sit on this *garden* seat.'

So with 'A *gold* ring,' 'the *summer* holidays,' 'on *Monday* morning,' '*drinking* water,' etc. (138).

345. Prepositions used as Adverbs.—Thus *above* is—

(a) a Preposition : 'John was *above* Charles in the class.'

(b) a Preposition used as an Adverb : 'Look *above* for consolation.'

So with *abroad*, *about*, *across*, *along*, *before*, *behind*, *below*, *beneath*, *between*, *beyond*, *down*, *in*, *off*, *on*, *over*, *round*, *to*, *under*, *underneath*, *within*, *without*, *up*.

346. **Prepositions used as Conjunctions.**—Thus *for* (see 288) is—

- (a) a Preposition : 'I will do it *for* him.'
- (b) a Preposition used as a Conjunction : 'I will do it, *for* I like him.'

347. **Prepositions used as both Adverbs and Conjunctions.**—Thus *before* is—

- (a) a Preposition : 'The prisoner was brought *before* the judge.'
- (b) a Preposition used as an Adverb : 'Look *before* and behind.'
- (c) a Preposition used as a Conjunction : 'See me *before* you go.'

So with *after* and *since*.

348. **Adverbs used as Conjunctions.**—Thus *however* is—

- (a) an Adverb : '*However* quick you are, you will not be in time.'
- (b) an Adverb used as a Conjunction : 'You are quick ; *however*, you will not be in time.'

So with *still* and *nevertheless*.

•

WORDS OF NUMBER, QUANTITY, AND AMOUNT.

349. **Any** is used as—

- (a) an Adjective : 'Have you *any* money ?' '*Any* pen will do.'
- (b) an Independent Adverb : 'Are you *any* better to-day ?'
- (c) a Substantive Pronoun : '*Any* of these pens will do.'

350. **Enough** (190) is used as—

- (a) an Adjective : 'This paper is not *enough* for the whole class.'
- (b) an Independent Adverb : 'The fruit is not boiled *enough*.' 'He was kind *enough* to invite me.'
- (c) a Substantive Pronoun : '*Enough* has been done.' 'I have had *enough* of this folly.'

351. **Little** is used as—

- (a) an Adjective : 'A *little* child came with her.'
- (b) an Independent Adverb : 'He was *little* hurt.'
- (c) a Substantive Pronoun : 'It is but *little* that I ask.'
- (d) a Noun : 'Give me a *little* of your valuable assistance.' 'I should like a *little* (of) sugar.' 'Wait a *little*' (of time).

352. **Few** (192) is used as—

- (a) an Adjective : 'There were *few* boys in the class.'
- (b) a Substantive Pronoun : '*Few* shall part where many meet.'
- (c) a Noun : 'There were a *few* (of) boys in the class.'

353. **Many** (192) is used as—

- (a) an Adjective : '*Many* soldiers were killed.' 'I confess the *many* faults that I have committed.' '*Many* a time have I seen him.'
- (b) a Substantive Pronoun : 'Few shall part where *many* meet.'
- (c) a Noun : 'A great *many* (of) mistakes were made.'

354. Much is used as—

- (a) an Adjective : 'It gives me *much* pleasure.'
- (b) an Independent Adverb : 'I am *much* better to-day.'
- (c) a Substantive Pronoun : 'I do not ask *much* of you.'
- (d) a Noun : 'I can tell you only this *much*.'

355. More is used as—

- (a) an Independent Adverb : 'John is *more* careful than his brother.'
- 'I saw him no *more*.'
- (b) an Adjective : '*More* soldiers than officers were killed.'
- (c) a Substantive Pronoun : 'Give me health ; I ask no *more*.'

356. Some is used as—

- (a) an Adjective : '*Some* people are always complaining.'
- (b) an Independent Adverb : '*Some* twenty boys were absent' (191).
- (c) a Substantive Pronoun : '*Some* said one thing, *some* another.'
- 'Give me *some* of your pens.'

357. One (188) is used as—

- (a) an Adjective :—(1) Numeral : 'Only *one* class was examined to-day' (2) Indefinite Demonstrative : '*One* day I went out for a walk.'
- (b) a Substantive Pronoun :—(1) Definite Demonstrative : 'Give me *one* of your pens.' 'He likes an old book—I like a new *one* (or, new *ones*)' (2) Indefinite Demonstrative : '*One* trusts *one's* friends.' '*One* in a certain place testifieth' (*Bible*). 'There I met *one* Mr. Robinson.'

358. Once is used as—

- (a) an Independent Adverb : 'We can die only *once*' 'I was *once* a boy like you.' 'Disease attacked his *once* hardy constitution.'
- (b) a Subordinative Conjunction : 'A great *future* awaits America, *once* (=as soon as) it is free from corruption.'
- (c) a Noun : 'I will allow it for this *once*' (=one time). 'Go at *once*.'

359. Half is used as—

- (a) an Adjective : 'To-day is a *half* holiday.'
- (b) an Independent Adverb : 'He was *half* drowned.'
- (c) a Noun : 'The *half* of my goods I give to the poor' (*Bible*) 'He walked *half* (of) a mile.'

NOTE.—*Dozen, score, hundred*, etc. are similarly used : 'a dozen (of) men,' 'a score (of) sheep,' 'a hundred (of) years.'

360. None is used as—

- (a) a Substantive Pronoun : 'There are *none* so blind as those who will not see.' 'Give me some sugar.—There is *none*.' 'Give me some books.—There are *none*.'
- (b) an Independent Adverb : 'He is *none* the happier for all his wealth'

NOTE.—*None* (=no one) is properly only singular : '*None* but the brave deserves the fair' (*Dryden*) ; but it is now usually plural, with *no one* for its singular : 'All were saved ; there are *none* missing.'—'All were saved ; there *is* no *one* missing.'

361. No is used as—

- (a) an Adjective : 'No soldier should be a coward' 'I am *no* orator'
- (b) an Independent Adverb : 'I saw him *no* more.' 'The patient is *no* better to-day.'

362. Only is used as—

- (a) an Independent Adverb : 'He *only* laughed at my complaints.'
- (b) an Adjective : 'He is an *only* son.'
- (c) a Co-ordinative Conjunction : 'I would pardon him, *only* (=but) it is against the law.'

363. Both is used as—

- (a) an Adjective : 'He examined *both* classes'
- (b) a Substantive pronoun : 'He examined *bo'h* (of) the classes 'I asked one, but *both* came.'
- (c) a Co-ordinative Conjunction : 'You cannot *both* eat and have your cake.'

SPECIAL WORDS.**364. As** is used as—

- (a) a Subordinative Conjunction : '*As* (=since) it is fine, I shall go out.' 'Fine *as* (=though) it is, I shall not go out.' 'He regards me *as* his friend' [32. (32)].
- (b) a Conjunctive Adverb : 'This is not so big *as* that (is).' '*As* to that (=as far as relates to that), I cannot decide at present' 'What are your intentions *as* (it) regards me?'
- (c) a Relative Pronoun : 'You are wrong, *as* (=which) was to be expected.' 'This is the same horse *as* I rode yesterday.' 'The noise was such *as* I never heard before.'
- (d) an Independent Adverb : 'I will go *as* (=so) soon as possible.'

365. That is used as—

- (a) a Demonstrative Adjective Pronoun : 'Who is *that* man?'
- (b) a Demonstrative Substantive Pronoun : 'Who told you *that*?'
- (c) a Relative Pronoun : 'He is the man *that* I saw' (184).
- (d) a Subordinative Conjunction : 'Tell them *that* I will come.' 'Not *that* (=because) I loved Cæsar less.' 'I speak loud *that* (=in order that) you may hear.'

366. What is used as—

- (a) an Interrogative Adjective Pronoun : '*What* time is it?'
- (b) an Interrogative Substantive Pronoun : '*What* did you say?'
- (c) a Relative Substantive Pronoun : '*What* I have written I have written.'
- (d) a Relative Adjective Pronoun : 'Tell me *what* books you want.'
- (e) an Indefinite Substantive Pronoun : 'I tell you *what* (=something, 193) : I will accept your offer on one condition.'
- (f) an Adverb : '*What* (=partly, 182) with one thing and *what* with another.'
- (g) a Subordinative Conjunction : 'I do not doubt but *what* [=that, p. 378. (3), note] you are right.'
- (h) an Interjection : '*What* ! have you no better reason than this?'

367. **How** is used as—

- (a) an Independent Interrogative Adverb : 'How do you do ?'
- (b) a Dependent Conjunctive Adverb : 'Tell me *how* it is made.'
- (c) a Noun : 'Somehow or other (*how*) he escaped.'

NOTE—*Somehow* (and *somewhere*) may be regarded as one word and parsed as an adverb.

368. **Why** is used as—

- (a) an Independent Interrogative Adverb : 'Why did you do it ?'
- (b) a Dependent Relative Adverb : 'Tell me the reason *why* you do it.'
- (c) a Dependent Conjunctive Adverb : 'Tell me *why* you did it.'
- (d) a Noun : 'Tell me the *why* and the wherefore.'
- (e) an Interjection : 'Why, how now, Claudio ?' (*Shakspeare*).

369. **So** is used as—

- (a) an Independent Adverb : 'As you treat me, *so* I treat you.' 'I am *so* (=very) glad to see you.'
- (b) a Co-ordinative Conjunction : 'He is gone ; *so* I shall go too.'
- (c) a Demonstrative Adjective Pronoun (169) : 'That you are tall is certain ; that you are strong is no less *so*' (=certain).
- (d) a Demonstrative Substantive Pronoun : 'You are my friend, and will, I hope, always be *so*' (=my friend).

370. **Such** is used as—

- (a) an Adjective : 'Such birds are rare.' 'Such a bird is rare' 'Such is life.'
- (b) a Demonstrative Adjective Pronoun (169) : 'He is guilty and must be punished as *such*' (=guilty).
- (c) a Demonstrative Substantive Pronoun : 'I bring you peace and happiness ; for *such* (=peace and happiness) he sent.'

371. **Else** is used as—

- (a) an Independent Adverb : 'You cannot buy this anywhere *else*' (=besides).
- (b) a Subordinative Conjunction : 'I killed the snake, *else* (=otherwise) it would have bitten me.'
- (c) an Adjective : 'I have nothing *else* (=no other thing) to say.'

372. **Since** is used as—

- (a) a Preposition : 'I have not seen him *since* last year.'
- (b) an Independent Adverb : 'We parted at the station, and I have not seen him *since*.'
- (c) a Subordinative Conjunction : 'Since you say so, it must be true.'

373. **Next** is used as—

- (a) an Adjective : 'I shall go by the *next* train.'
- (b) an Independent Adverb : 'You fire first ; I will fire *next*.'
- (c) a Preposition : 'I live *next* the post office.'

374. **Either** is used as—

- (a) a Distributive Pronoun : ‘ I will not accept *either* proposal ’ (195).
 (b) a Co-ordinative Conjunction : ‘ *Either* the cat or the dog is a thief.’
 (c) an Adverb, appended to a word or to a sentence to emphasise them :
 • ‘ I do not believe John would act so, or Charles *either*. ’ ‘ If you do not stay, I will not stay *either*. ’

THE PRONOUN ‘IT.’

375. I. The Neuter Pronoun *it*, followed by a relative clause either expressed or understood, is used in relation to a person or a thing, when it is intended that the reference should be quite indefinite.

(a) In questions :—

Who was *it* (the unknown person) that you saw ? There is some one at the door—Who is *it* ? (that is at the door). What was *it* that you said ?

NOTE.—Here *it* is the subject of the verb, and the other pronoun (*who*, *what*, etc.) is the complement.

(b) In statements ; where it is used as a device for emphasising the main subject of the sentence :—

It was John that broke the window (more emphatic than ‘ John broke the window ’) *It* was with a stone that (conjunction) John broke the window. *It* was a stone that (relative pronoun) John broke the window with. *It* was by an accident that John broke the window. (But not, ‘ *It* was an accident that John broke the window by.’) *It* is an ill wind that blows nobody any good. *It* is I ; be not afraid (*Bible*).

NOTE.—Since the relative pronoun refers to *it*, the verb of which the pronoun is the subject should be in the third person ; but we do not say ‘ *It* is you that *says* so,’ but ‘ *It* is you that *say* so,’ the verb being made by attraction (178) to agree not with *it*, but with the subject *you* which immediately precedes the relative.

(c) In Ballad or Lyrical poetry, where a relative clause of some sort must be mentally supplied :—

It is an ancient mariner (that is going along), And he stoppeth one of three (*Coleridge*). *It* is the miller’s daughter (that I write of), And she hath grown so dear, so dear (*Tennyson*). Hark ! ‘ *Tis* the twanging horn (that we hear) ! (*Cowper*).

(d) Indefinitely in relation to a person, without being followed by a relative clause :—

It is (= he is) a peerless kinsman (*Shakspeare*).

Generally, this application of a neuter word to a person implies familiarity or contempt :—

‘ What a merry dog *it* (= he) is,’ said Mr. Pickwick (*Dickens*). What a jealous old lady *it* is ! (*C. Brontë*). *It* is the most impenetrable cur, that ever kept with men (*Shakspeare*).

376. II. Similarly *it* is employed either to introduce or to represent a phrase or clause. Thus it may—

(a) Introduce a succeeding phrase or clause (*Introductory* 'it':—

It is said that he is out of his mind (= *It*, viz. that he is out of his mind, is said). *It is vain to make excuses.* *It is six weeks since I saw you last.* *I never thought it possible to act otherwise.* *What is it to be a gentleman?* *It seems you are wrong.*

NOTE.—In Analysis this *it* may be called the Provisional Subject. *This* is similarly used (with greater emphasis):—'*This* was his aim, *to be loved rather than to be famous*.' *There* is used in a similar way to introduce the subject of a sentence:—'*There* was once a man, who, etc.', instead of 'Once a man was, who, etc.'

(b) Represent a phrase or clause, whether succeeding or preceding:—

He is out of his mind. *it* (that he is out of his mind) is said. If *it* (to walk) is not too fatiguing, I should like to walk. If she will, she will, you may depend on *it* (that she will). You can do so, but I do not think *it* (to do so) right. Should he command *it* (that my gold, etc., should be, etc.), my gold, my person, and all I possess shall be at your disposal (*Prescott*).

377. III. The Pronoun *it* is used elliptically in relation to some subject or object which is understood.

(a) Sometimes the thing which *it* relates to is understood from the context:—

It (the sky, the weather) rains. If *it* is fine, I shall go out. *It* (the clock) is striking six. There is nothing for *it* (the matter in hand) but to submit. But yet, the pity of *it*, Iago! (*Shakspeare*). How far is *it* (the distance) to your house? *It* (the time) is too late to go. 'To be or not to be,' as *Shakspeare* has *it* (the idea). I was too late, as ill luck would have *it* (the event). This is so, as I take *it* (the matter). *It* (life, success, etc.) is all over with him. I was, as *it* were, thunderstruck at the news. I fear *it* will go hard with him.

(b) Sometimes *it* forms a sort of Cognate Object (207) to a verb:—

Courage, father, fight *it* (the fight) out (*Shakspeare*). She (the mole) courseth *it* (her course) not on the ground as the rat or mouse (*Addison*). Come and trip *it* (your tripping) as you go (*Milton*). They frolic *it* along (*Cowper*). We can walk *it* perfectly well (*Goldsmith*). You will have to rough *it*. Run *it*! Go *it*!

NOTE.—In a similar way, *it* is placed after nouns when they are used as verbs, to represent the cognate notion:—'Lord Angelo dukes *it* well' (*Shakspeare*). 'My true lip Hath virgin'd *it* e'er since' (*Ib.*). 'Whether the charmer sinner *it* or saint *it*' (*Pope*). 'The whole regiment footing *it* in time' (*Stevenson*).

THE PREPOSITION 'BUT.'

378. *But* means '*by the outside*,' and is used as—

(1) Preposition, with the sense of 'except':—

All is lost *but* honour. I cannot *but* go (=I cannot do anything *except* go; I must go). *But* for you. I should have perished (=except because of you, or if it had not been for you, I should have perished).

NOTE.—Owing to a confusion with *but* when used as a conjunction, the preposition *but* often takes a nominative case after it, as 'And was not this the Earl?—'Twas none *but* he'; see 588.

(2) Adverb, with the sense of 'only':—

There is *but* a step between me and death (*Bible*). I can *but* go (= I can only go; I can at least go).

NOTE.—Here we must remember that a negative has dropt out before *but*, and that the sentence should properly be 'There is *not but* a step' (=there is *not* anything *except* a step; there is *only* a step).

(3) Subordinative Conjunction, with the sense of 'except that,' 'unless,' 'that not,' 'who not,' 'which not':—

He was all *but* killed (=he was everything *except that* he was killed; everything happened to him except killing; he was very nearly killed).

Never dream *but* ill must come of ill (=never dream anything *except that* ill must come of ill).—*Shelley*.

Perdition catch my soul *but* I do love thee! (=may perdition catch my soul *unless* I love thee).—*Shakspeare*.

Earth does not hold a lonesome glen So secret *but* we meet again (=so secret *that* we shall *not* meet; so secret as to prevent us from meeting).—*Scott*.

On the housetops was no woman
But spat towards him and hissed;
 No child *but* screamed out curses
 And shook its little fist.—*Macaulay*.

(=there was no woman *who* did *not* spit, and no child *who* did *not* scream).

NOTE.—This *but* was originally followed by *that*, which was afterwards omitted for the sake of brevity:—

I cannot believe *but that* you are wrong,
 where *but* is a preposition having for its object the clause 'that you are wrong.'

(4) Co-ordinative Conjunction, with the sense of 'still,' 'however,' 'on the other hand':—

He is poor *but* honest.
 I love him, *but* he hates me.

NOTE.—This adversative use of *but* easily grew out of its prepositional use: thus 'I am sorry to punish you, *but* (conj.) you must learn to obey' would be, in older English, 'I am sorry to punish you, *but* (prep., =except) *that* you must learn to obey.'

THE ADJECTIVE 'ALL.'

379. All is used as—

(1) Adjective, with the sense of 'the whole quantity or number of,' 'every,' 'any':—

All hell shall stir for this (*Shakspere*). All mine is thine. All these things are against me (*Bible*). Men shall say all manner of evil against you (*Bible*). We all complain of the shortness of time.

(2) Substantive Pronoun, with the sense of 'everybody,' 'everything':—

Death comes to all. All of us complain of the shortness of time. All that glitters is not gold. Above all do not quarrel. I was surprised that he came at all. He was not at all offended. I could not hear anything at all. The tree fell to the ground, nest, eagles, and all (and everything else). He lost his purse, money and all (including his money). You must decide once for all (cf. 'for good and all'). For all (that) you are my man, go wait upon my cousin Shallow (*Shakspere*). There were in all a hundred persons present. After all you were wrong. Her child was all in all to her.

(3) Noun, with the sense of 'a whole,' 'an entirety':—

The widow gave her all. I have lost my little all. Her child was her all in all.

(4) Adverb, with the sense of 'completely,' 'quite':—

I live all alone. I was all ear (*Milton*). You are wrong all the same. He is all for resisting. I told you all along how it would be. He did it with a grace all his own. It was all your fault. Trust me not at all or all in all. All at once the house fell. That's all one to me.

380. EXAMPLES OF PARSING.

(1) 'The more, the merrier.'

The is in form a pronoun, adjective, demonstrative, neuter gender, singular number, instrumental case (269); in use it is an adverb modifying the adjective *more*.

More is an adjective, comparative degree, qualifying a noun (*persons*) understood.

Merrier is an adjective, comparative degree, qualifying a pronoun (*they*) understood.

The sentence expressed in full would be: 'The more persons there are, the merrier they are.'

(2) 'The more you look, the surer you will be to find it.'

More is an adverb, comparative degree, modifying the verb *look*.

To find is a verb, gerundial infinitive, transitive, active voice imperfect momentary tense, used as an adverb to qualify the adjective *surer*.

(3) 'Where do you come from?'

Where is in *form* an adverb; in *use* it is a noun, common, class, neuter gender, singular number, objective case, being object of the preposition *from*.

(4) 'I go there every day, or seven times a week.'

Day is a noun, common, class, neuter gender, singular number, objective case, being an adverbial objective denoting *point of time* [133, (b)].

Times is a noun, common, class, neuter gender, plural number, objective case, being an adverbial objective denoting *point of time*.

Week is a noun, common, class, neuter gender, singular number, objective case, being object of the preposition *a* (=on, 274).

(5) 'To reign is worth ambition'

To reign is in *form* a verb, intransitive, active voice, simple infinitive mood, imperfect momentary tense: in *use* it is a noun, being subject of the verb *is*.

Ambition is a noun, abstract, neuter gender, singular number, objective case, being an adverbial objective denoting *value* [133, (c)].

(6) 'His courage failed him in the emergency.'

Him is a pronoun, substantive, personal, third person, masculine gender, singular number, indirect objective case, being the indirect object of the verb *failed* (209, note 1).

(7) 'Were it not for this, I should go to see him, as I want to go very much.'

Were is a verb, intransitive, subjunctive mood, imperfect momentary tense, singular number, third person, having for its subject the pronoun *it* [376, (a)].

To see is a verb, transitive, active voice, gerundial infinitive mood, imperfect momentary tense, used as an adverb qualifying the verb *should go*.

To go is a verb, intransitive, active voice, simple infinitive mood, imperfect momentary tense, used as a noun, being object of the verb *want*.

(8) 'The police were punished for letting the accused go.'

Police is a noun, common, class, common gender, singular number in *form* (but, being collective, it is plural in *use*), nominative case, being subject of the verb *were punished*.

Were punished is a verb, transitive, passive voice, indicative mood, past imperfect momentary tense, plural number, third person, having for its subject the noun *police*.

Letting is a verbal noun, transitive, active voice, singular number, objective case, being object of the preposition *for*, and having for its object the noun *person* understood.

Accused is a verb, transitive, passive voice, perfect participle, qualifying a noun (*person*) understood.

Go is a verb, intransitive, active voice, simple infinitive mood, imperfect momentary tense, used as complement of the verbal noun *letting*.

- (9) '*Hunting* the fox is very *exciting*.'

Hunting is a verbal noun, transitive, active voice, singular number, nominative case, being subject of the verb *is*, and having for its object the noun *fox* [226, (2)].

Exciting is a verb, transitive, active voice, imperfect participle, being used as complement of the verb *is* [329, (2)].

- (10) 'This is *no laughing* matter.'

No is an adjective qualifying the noun *matter*.

Laughing is in form a verbal noun; in use it is an adjective, qualifying the noun *matter*.

- (11) '*Going* into the room, I saw him.'

Going is a verb, intransitive, active voice, imperfect participle, qualifying the pronoun *I*.

- (12) 'On *going* into the room, I saw him.'

Going is a verbal noun, intransitive, active voice, singular number, objective case, being object of the preposition *on*.

- (13) '*Considering* your age, you have made great progress.'

Considering is a verb, transitive, active voice, imperfect participle, used impersonally; or—

Considering is in form a verb, transitive, active voice, imperfect participle; in use it is a preposition having as its object the noun *age* (276).

- (14) 'Generally *speaking*, summer is preferable to winter.'

Speaking is a verb, intransitive, active voice, imperfect participle, used impersonally; or—

Speaking is in form a verb, intransitive, active voice, imperfect participle; in use it forms with 'generally' an adverbial phrase, qualifying the sentence 'summer is preferable to winter' (277, note).

- (15) '*There* was a man *there*.'

There (1) is an independent indefinite adverb, used to introduce the subject *man* (376, note).

There (2) is an independent adverb of place, used as subjective complement of the verb *was* [10, (6)].

- (16) 'He feels *cold*.'

Cold is an adjective, positive degree, used predicatively as subjective complement of the verb *feels* [10, (1)].

- (17) 'I count upon your *coming* to see me.'

Coming is a verbal noun, intransitive, active voice, singular number, objective case, being object of the preposition *upon* (224).

- (18) 'I was glad to meet you *coming* to see me.'

Coming is a verb, intransitive, active voice, imperfect participle, qualifying the pronoun *you*.

(19) 'Do not trifle *with* me ; I will not be trifled *with*.'

With (1) is a preposition, having for its object the pronoun *me*.

With (2) is an adverb, independent, qualifying the verb *trifled* (205, note 1).

(20) 'I travel *outside* the tramcar ; those who travel *outside* are called *outside* passengers.'

Outside (1) is a compound preposition, having for its object the noun *tramcar* (273).

Outside (2) is an independent adverb, modifying the verb *travel*.

Outside (3) is apparently an adjective, qualifying the noun *passengers* ; it is really an adverb, modifying the participle *travelling* understood after it (263).

(21) 'He is stronger *than* his brother' (is strong).

Than is a subordinative conjunction joining the subordinate clause 'his brother is strong' to the principal clause 'he is stronger.'

(22) 'I cannot do less *than* accept your offer.'

Than is a preposition having for its object the simple infinitive *accept* [219 (3) ; 290]

(23) 'He looked *me* in the face.'

Me is a pronoun, substantive, personal, third person, singular number, objective case, being object of the verb and its complement, *looked in the face* (206).

CHAPTER VI.

IDIOM.

FIXED CHARACTER OF IDIOM.

381. An **idiom** is a special form of speech which has come to be peculiar to a particular language. Idiom is not a matter of logic or grammatical principles. There seems, for instance, on the face of it, to be no reason why we should not write 'He *fulfilled* his word,' 'Ruin *stared at his face*,' or 'In a *bad hour*.' But idiom requires 'He *kept* his word,' 'Ruin *stared him in the face*,' 'In an *evil hour*,' and there is no more to be said. Metaphor enters largely into idiomatic phraseology. Thus, to bid a person *hold his tongue* is a figurative way of telling him to be *silent*; to say that an incident *speaks volumes* is to say metaphorically that it *conveys much information*. Here too idiom is supreme, and we cannot, as a rule, vary such expressions without spoiling them. We cannot say that a matter *shook* in the balance, instead of *trembled*, or that a person laughed *up* his sleeve, instead of *in* his sleeve.

382. **Examples of Error** from current literature are the following (the correct idiom is given in brackets):—

1. He is animated by one purpose, which he never *loses from sight* (loses sight of), viz. to commend Christianity to the pagan culture of his day.

2. To *wave* (brush) aside an obviously good speech is poor debating.

3. The crime that the Crown *charged upon him* (charged him with) was high treason.

4. There is no proof of any situation demanding the application of this *dernier ressort*. Why then was recourse *made* (had) to it?

5. This functionary plays the part of a *straw man* (man of straw); he gives an aspect of legality to their proceedings.

6. The rodents of our country have no great unbroken winter to keep them *soundly* (sound) asleep.

7. I have tried very hard to do justly *with* (by) my creditors and debtors.

8. This consideration *weakens the force* of his argument (weakens his argument *or* detracts from the force).

9. He maintained that the colleges would shortly find themselves *at* (on) the brink of suicidal ruin.

10. The warmth and breadth of the personality which *transpires* (breathes) through his writings.

383. **Causes of Error.**—Mistakes in idiom are due mainly to three causes :—

I. Carelessness or ignorance of the true idiom :—

1. I should like to *try* (make) an experiment.
2. We often attend sales *at* (by) auction.
3. The prize was *accorded* (awarded, adjudged) to an outsider.
4. Do not allow anything to *withdraw* (distract) your attention from your work
5. He has *gone* (run) through his whole fortune.
6. *By* (from) his bearing, I should say he has been in the army.
7. There is another side *of* (to) the question.
8. You will *take* (go) shares with him in the profits.
9. I *showed* (gave) him the cold shoulder.
10. They *showered him with congratulations* (showered congratulations upon him).
11. As soon as he sat down, I *caught* (seized) the opportunity to intervene.
12. Soon after this he *became* (fell) a prey to melancholy.
13. I would not have it *for* (at) a gift.
14. He is *head over ears* (over head and ears) in debt.
15. In these little poems the words and the thoughts fit *with* (to) perfection.

II. The confusion of one idiom with another :—

1. I *followed his orders* in the matter (obey orders ; follow directions).
2. I said so *at the spur of the moment* (on the spur of the moment ; at a moment's notice).
3. We never leave him *all the year long* (all the year round ; all the day long).
4. He does not *take objection* to your absence (raise objection ; take exception).
5. I am sorry to say my father *enjoys ill health* (suffer from ill health ; enjoy good health).
6. *For this ground* I refused his offer (on this ground ; for this reason).
7. He said that he *knew this as certain* (know for certain ; regard as certain).
8. The man was running *at the height of his speed* (at the top of his speed ; at the height of his powers).
9. In saying this, he *strikes at the foundations* of morality (undermine foundations ; strike at the roots).
10. Mine-owners find their employees *with* coal (find in ; supply with).

11. *It took me* a great deal of trouble to do this (I took ; it cost me).
12. It was here that Luther *parted company* most decidedly *from* historical Christianity (part from ; part company with).
13. This appointment is *in his disposal* (at his disposal ; in his gift).
14. I will *keep in mind* what you say (bear in mind ; keep in view).
15. He *set light* of his father's plans (set light by ; make light of).
16. The debate was now *coming to a close* (draw to a close ; come to an end).
17. This amount is *sheer gain* (clear gain ; sheer loss).

III. Attempts at originality in using idioms¹ :—

1. Many a time and *often* (oft) have I called that scene to mind.
2. No sooner had I *rounded* (turned) the corner than I met him.
3. It was in vain that he *belaboured* (beat, cudgelled) his brains.
4. I *saw* some one I knew yesterday, but I cannot *retrieve* (recall) his name.
5. He turned an *honourable* (honest) penny by holding people's horses.
6. I have your welfare *at my heart* (at heart).
7. On Tuesday the Welsh Disestablishment Bill passed the House of Commons *for good and for all* (for good and all).
8. He tried to *display* (show) a bold front.
9. I took the opportunity of *reciprocating* (returning) the compliment.

384. Importance of Idiom.—Try to cultivate an 'idiomatic' style. This is of great importance, since to write idiomatically is to write vigorously, graphically, and naturally. How much less vigorous is 'He performed his promise' than 'He was as good as his word' ; how much less graphic is 'I tried every means in my power' than 'I left no stone unturned' ; and how stilted is 'She had formerly been in prosperous circumstances' when contrasted with 'She had seen better days.'

385. Examples.

UNIDIOMATIC	IDIOMATIC
1. You <i>hinder</i> your own interest	You <i>stand in the way</i> of your own interest
2. I find it hard to <i>come to a decision</i>	I find it hard to <i>make up my mind</i>
3. He <i>seems likely</i> to become Prime Minister	He <i>bids fair</i> to become Prime Minister
4. This theory is <i>thoroughly unsound</i>	{ This theory <i>will not hold water</i> for a moment
5. How is this argument to be got over ?	
6. The thief <i>succeeded in escaping</i>	The thief <i>made good his escape</i>
7. I am <i>greatly puzzled</i> to know what to do	I am <i>at my wit's end</i> to know what to do
8. People should <i>not interfere in the concerns of others</i>	People should <i>mind their own business</i>

¹Poetry may claim some licence :— 'But put your best foot *forward*' (foremost).—Tennyson.

UNIDIOMATIC

9. I am prepared to *show* you every facility
10. The queen was *in a dying condition*
11. He *maintained peaceable relations* with the neighbouring states
12. The Earl *speedily foiled* his opponents
13. You *openly oppose* the authority of the Crown
14. This was his *first* speech
15. All their hopes were *prematurely blighted*
16. He *steadily opposed* the practice
17. It *deeply pains me* to leave you
18. I warn you *not to approach nearer*
19. *He will be in serious difficulty*, if the Company fails
20. The raiders *appropriated* the goods they found in the fort
21. He *put complete trust in* a new remedy
22. You had better *confess everything*
23. He was never known to *desert a friend*
24. The brave man can *meet death calmly*
25. No looting was allowed *under penalty of death*
26. He did it *with a fixed purpose*
27. Everything *went against* my expectations
28. *I had failed to notice* one thing
29. These excuses *cannot be admitted*
30. He *eagerly accepted* my offer
31. *Feel no anxiety about* that matter
32. He *conceived the notion* that I was offended.
33. Hard work is *affecting* his constitution
34. His deeds *contradict* his words
35. I *found it very difficult* to raise the money
36. He was the first to *land on* the island
37. Success has *made him vain*
38. I *came upon him unexpectedly*
39. His conduct *caused* suspicion
40. I *considered that my destruction was certain*
41. This matter *has been concealed from me*

IDIOMATIC

- I am prepared to *afford* you every facility
- The queen was *at the point of death* (or *at death's door*)
- He *kept the peace* with the neighbouring states
- The Earl *made short work of* his opponents
- You *fly in the face of* the authority of the Crown
- This was his *maiden* speech
- All their hopes were *nipped in the bud*
- He *set his face against* the practice
- It *goes to my heart* to leave you
- I warn you *to keep your distance*
- It *will go hard with him*, if the Company fails
- The raiders *made free with* the goods they found in the fort
- He *pinned his faith to* a new remedy
- You had better *make a clean breast of it*
- He was never known to *turn his back on* a friend
- The brave man can *face death calmly*
- No looting was allowed *on pain of death*
- He did it *of set purpose*
- Everything *ran counter to* my expectations
- One thing *had escaped my notice*
- These excuses *will not pass muster*
- He *caught at* my offer
- Set your heart at rest on* that matter
- He *took it into his head* that I was offended
- Hard work is *telling upon* his constitution
- His deeds *give the lie to* his words
- I *was hard put to it* to raise the money
- He was the first to *set foot on* the island
- Success has *turned his head*
- I *took him by surprise*
- His conduct *gave rise to* suspicion
- I *gave myself up for lost*
- I *have been kept in the dark about* this matter

UNIDIOMATIC	IDIOMATIC
42. He <i>disparaged</i> my offer	He <i>made light of</i> my offer
43. Do you want to <i>start quarrelling</i> with me ?	Do you want to <i>pick a quarrel</i> with me ?
44. I soon <i>made him feel easy</i>	I soon <i>put him at his ease</i>
45. I cannot, <i>for my life</i> , understand his meaning	I cannot, <i>for the life of me</i> , understand his meaning
46. He <i>grieved over</i> his failure	He <i>took his failure to heart</i>
47. This fact <i>somewhat justifies</i> his complaint	This fact <i>gives some colour to</i> his complaint
48. He <i>remained in bed</i> for five weeks	He <i>kept his bed</i> ¹ for five weeks
49. I am <i>particular about</i> taking a walk daily	I <i>make a point of</i> taking a walk daily
50. Do not <i>deal treacherously with me</i>	Do not <i>play me false</i>
51. He sacrificed his prudence to his zeal	His zeal ran away with his prudence
52. For three <i>successive</i> days	For three days <i>running</i>
53. He was <i>very desirous of</i> the marriage	He <i>set his heart upon</i> the marriage
54. Everything <i>depended upon</i> the result	
55. This law is <i>obsolete</i>	This law is a <i>dead letter</i>
56. He is <i>likely to</i> be ruined	He is <i>in a fair way to</i> be ruined
57. He is gone <i>for a permanency</i>	He is gone <i>for good</i>
58. I have all the details <i>from the original source</i>	I have all the details <i>at first hand</i>
59. This is <i>evidently</i> absurd	
60. It was the <i>critical</i> point in my life	It was the <i>turning</i> point in my life
61. Your conjecture is correct	You have hit the mark
62. Gladstone was <i>far superior</i> to his contemporaries	Gladstone was <i>head and shoulders above</i> his contemporaries
63. It <i>makes me very happy to</i> see you	It <i>does my heart good to</i> see you
64. He is <i>very versatile</i>	He can <i>turn his hand to anything</i>
65. I give you <i>complete liberty of action</i>	I give you a <i>free hand</i>

386. *Specialisation of Use.*—Some words and expressions have come to be restricted in their use, so that they can be employed idiomatically only in certain connexions or with certain meanings. Thus in modern English we speak only of *fast friends*, and never of *fast enemies*. The word *addicted* is used always in relation to a *bad habit*; we say a man is *addicted to gambling*, but not that he is *addicted to economy*. *Devoted*, on the other hand, is almost always used with a good sense—‘He is *devoted to literature*,’ but not ‘He is *devoted to intemperance*.’ *Interference*, when not modified by an epithet like ‘friendly,’ usually implies intrusion; and *accident*, without ‘happy,’ implies something bad. We say that an army was *totally defeated*, but not that it was *totally victorious*; there ‘completely’ is the right word. ‘In *bad plight*’ is much more common than ‘In *good plight*.’ A person cuts a *sorry* or a

¹ Not ‘kept to his bed.’—*Daily Mirror*.

poor figure, but not a *fine* or a *noble* figure, except ironically. We say 'He laid all his *misfortunes* at my door' but not 'all his *success*.' 'Foregone' is almost confined to *conclusion*; we do not say a foregone *result*. In the same way, we say 'He richly deserves *punishment*, his *fate*, etc.' but very seldom 'He richly deserves *reward*, his *good fortune*, etc.'; a *proposal* of marriage, not a *proposition*. We speak of 'an apple of *discord*,' but of 'a bone of *contention*.'

387. Examples.

CORRECT	INCORRECT
His <i>failure, misfortune</i> , etc., served him right	His <i>success, good luck</i> , etc., served him right
You must abide by the consequences (said of something <i>bad</i>)	You must abide by the consequences (said of something <i>good</i>)
He is prone to <i>idleness</i> , etc.	He is prone to <i>diligence</i> , etc.
I broke the news to him (said of <i>bad news</i>)	I broke the news to him (said of <i>good news</i>)
This bodes <i>ill</i> (or <i>no good</i>)	This bodes <i>good</i>
I have a presentiment of <i>evil, failure</i> , etc.	I have a presentiment of <i>good, success</i> , etc.
He harboured feelings of <i>revenge</i> , etc.	He harboured feelings of <i>gratitude</i> , etc.
He imprecated <i>curses</i> upon me	He imprecated <i>blessings</i> upon me
He perpetrated a <i>crime</i> , etc.	He perpetrated a <i>duty</i> , etc.
He is a <i>traitor</i> of the deepest dye	He is a <i>patriot</i> of the deepest dye
He was implicated in the <i>conspiracy</i> , etc.	He was implicated in the <i>good work</i> , etc.
An inveterate <i>talker, gambler</i>	An inveterate <i>reader, learner</i>
Egregious <i>folly, carelessness</i> , etc.	Egregious <i>wisdom, care</i> , etc.
Implicit <i>confidence, faith, obedience, reliance</i>	Implicit <i>love, hope</i> , etc.
Condign <i>punishment</i>	Condign <i>reward</i>
A flagrant <i>blunder, crime</i> , etc.	A flagrant <i>excellence, virtue</i> , etc. ¹
A glaring <i>falsehood, error</i> , etc.	A glaring <i>truth, merit</i> , etc.
He died in the lap of <i>victory</i>	He died in the lap of <i>conquest</i>

NOTE.—Similarly, *polemic* and *polemical* are generally confined to *religious* discussions or disputes, and *defalcation* and *defaulter* to dishonesty about *money* matters. *Subsidy* is used of *money* or property only. Some words have become so specialised as to be almost wholly technical: *manslaughter, missionary, retriever, book-keeper, undertaker, occultation, parole, militant, commute, distemper, cohabit*.

388. Adjectival and Participial forms.—Another instance of specialisation is the difference in the use of the two forms of certain passive participles, one or both forms being used as adjectives, while another form is used as a participle, or *vice versa*.

¹ Cowper has 'flagrant *zeal*,' in the sense of *eager*; but the usage is practically obsolete.

ADJECTIVAL FORM

1. A *drunken* (not *drunk*) man
2. *Past* (not *passed*) days
3. A *sunken* (not *sunk*) ship
4. A *shrunk* (not *shrunk*) limb
5. *Roast* (not *roasted*) meat
6. *Molten* (or *melted*) lead
7. A *gilt* (not *gilded*) frame
8. *Dread* (or *dreaded*) thunder
9. A *hidden* (not *hid*) meaning
10. A *lighted* (not *lit*) candle
11. A *burnt* (not *burned*) child
12. *Ill-gotten* (not *ill-got*) gains
13. A *bidden* (not *bid*) guest
14. *Mown* (not *mowed*) grass
15. *Sown* (not *sowed*) ground
16. A *sewn* (not *sewed*) cloth
17. A *stricken* (not *struck*) deer
18. A *shorn* (not *sheared*) lamb
19. *Hewn* (not *hewed*) stone
20. *Forgotten* (not *forgot*) promises
21. A *graven* (not *graved*) image
22. A *shaven* (or *shaved*) head

PARTICIPIAL FORM

- The man is *drunk* (not *drunken*)
 The days have *passed* (not *past*)
 The ship has *sunk* (not *sunken*)
 The limb has *shrunk* (not *shrunk*)
 The meat is *roasted* (not *roast*)
 The lead is *melted* (not *molten*)
 The frame is *gilded* (or *gilt*)
 The thunder is *dreaded* (not *dread*)
 The meaning is *hid* (or *hidden*)
 The candle was *lit* (or *lighted*)
 The child is *burned* (or *burnt*)
 His gains are *ill-got* (or *gotten*)
 The guest was *bid* (or *bidden*) to the feast
 The grass is *mowed* (or *mown*)
 The ground is *sowed* (or *sown*)
 The cloth is *sewed* (or *sewn*)
 The deer was *struck* (not *stricken*)
 The lamb was *sheared* (or *shorn*)
 The stone is *hewed* (or *hewn*)
 His promises are *forgot* (or *forgotten*)
 The image is *graved* (or *graven*)
 His head has been *shaved* (not *shaven*)

NOTE.—We speak of ‘*wrought iron*,’ but we say that mines are *worked*. We say a *misshapen* (not *misshaped*) limb, and a *rotten* (not *rotted*) apple.

389. **Participial forms in Metaphor.**—Sometimes one form of a passive participle is used in metaphor to the exclusion of the other :—

1. The mansion is *shorn* of its splendours (not *sheared*).
2. He is *laden* with guilt (not *laded* or *loaded*).¹
3. These truths are *graven* on my memory (not *graved*).
4. My flesh has often *creeped* (not *crept*) to hear him talk.
5. His enemies are *clothed* with shame (not *clad*).²
6. He is *girt* about with foes (not *girded*).
7. He is *bereft* of all hope (not *bereaved*).
8. Close-*knit* ³ friendship (not *knitted*).
9. The *gilded* mountain-tops (not *gilt*).
10. The news is *fraught* with joy (not *freighted*).
11. Day had *broke* (not *broken*).
12. A *swollen* (not *swelled*) stream.
13. Well-*stricken* in years (not *struck*).
14. Conscience-*stricken*, heart-*stricken*, poverty-*stricken*, etc. (not *struck*; but, moon*struck*, thunder*struck*, etc.).

NOTE.—*Rough-shod*, when used literally, is a participle : ‘a *rough-shod* horse’; but when used metaphorically, it is an adverb : ‘to ride *rough-shod* over (ill-treat, crush) one’s feelings.’ *Broad-cast* is generally used

¹ But we can say, ‘His memory is *loaded* with facts.’

² But ‘A *vine-clad* hill’ is right.

³ So : ‘Firmly *knit* (strong and sinewy) was Malcolm Græme.’—*Scott*.

metaphorically and adverbially: 'errors are sown *broad-cast* (thickly) over his pages.' We say 'with colours flying,' when we speak literally: 'The army marched *with colours flying*.' When we speak figuratively, we say 'with flying colours': 'He came off *with flying colours*.'

390. Participial forms in Phrases.—In some instances one participial form has come to be appropriated to certain expressions to the exclusion of the other:—

1. He went down on his *bended* knees (not *bent*).
2. It is my *bounden* duty (not *bound*).
3. The biter *bit* (not *bitten*).
4. To show the *cloven* foot (not *cleft*).
5. The ship was *hove* to (not *heaved*).
6. I am dead *beat* (not *beaten*).
7. I am much *beholden* to you (not *beheld*).

NOTE.—In 'a *moot* point' (a point for mootng or discussing), *moot* is a noun. *Agéd* (disyllable) means 'old,' as 'An *Agéd* man'; *aged* (monosyllable) means 'showing signs of old age,' as 'He has *aged* very much since I last saw him.'

391. Translation.—The translation of the idioms of one language into those of another is an important aid to the study of languages. Indeed, as a great teacher has declared, the unique and lasting value of translation generally as an educative training can hardly be over-estimated. On this subject the following hints may be given:—

1. Before beginning your translation, carefully *read through the whole passage*. In order to translate, you must understand; and very often words or phrases or sentences in one part of the passage will give you a clue to the meaning of other parts. In the case of a difficult word or expression, consider its relation to the rest of the sentence in which it occurs—in other words, *use the context* to help you to decide the meaning of such words or expressions.

2. Do your best to give your translation *the same general tone* that marks the original text. Follow as far as possible its style and diction. If the style of the original, for instance, is terse and pithy, or lively and fluent, let your translation be terse and pithy, or lively and fluent, in accordance with it.

3. The translation should be *faithful*, that is, it should truly and exactly represent the meaning of the original. Do not omit or insert anything, but keep close to your text; and do not slur over a difficulty. At the same time, do not attempt a *word for word* translation. Give the *sense* of each sentence as it comes, without necessarily adhering to the forms of expression or the individual words of which it is composed.

4. In translating *idioms*, be careful *not to translate literally*, but to render the idiomatic word or phrase of the one language by the *corresponding* idiomatic word or phrase of the other. Thus, the French idiom *aura lieu* (literally, 'will have place') must be translated into English by 'will take place,' and *dependre de l'étranger* (literally, 'to depend from the foreigner') by 'to depend upon the foreigner.' In the same way, the Latin sentence *Actum est de me* should be rendered not by 'It is finished as regards me,' but by the correct idiom, 'It is all over with me'; and *Ipse pro exercitu fuit* not by 'He himself was instead of an army,' but by 'He was a host in himself.' So the Greek *μή γένοιτο* (literally, 'May it not be!') must be represented in English by 'God forbid!'

5. The translation of *figurative language* requires caution. A metaphor may sometimes be rendered literally, but, as a rule, it is best to convey its meaning in *simple language*. Thus, 'This report *bristles with errors*' may be expressed in the translation by 'This report *is full of errors*,' and 'He waded to the throne through a sea of blood' by 'He obtained the throne by the slaughter of all his opponents.'

6. In regard to *order of words and sentence-structure* be careful to follow the genius or idiom of the language into which you translate. For example, in a Latin sentence, as a rule, the verb comes last; whereas it is placed at or near the beginning of an English sentence.

7. Remember, finally, that the prime object of a translation is to reproduce the *facts and ideas* of the original in such a form as will make them *clear* to the reader of the translation.

WORDS FOLLOWED BY PREPOSITIONS.

392. Many Nouns, Adjectives, Verbs, and Participles in English take particular prepositions after them. As a general rule, only one such preposition can follow a particular word used in a particular sense; and it is wrong to say 'I am *ashamed for* your conduct,' instead of 'I am *ashamed of* your conduct.' Negligence in the use of prepositions is one of the surest marks of an unidiomatic diction; and even in cases where the meaning is clear and the want of accuracy apparently but slight, inexactness on this point largely detracts from the incisiveness and the delicacy of a writer's style.

393. **Frequency of errors.**—This department of the subject of Idiom deserves careful study, because incorrectness in the use of

prepositions is an error into which English writers and speakers often fall, and from which even standard authors are not exempt. Thus Prescott writes: 'A message of similar import *with* (for *to*) that etc.': Emerson uses *to* (for *in*) after *acquiesce*: and Burke has '*to acquiesce under*', perhaps on the analogy of '*to labour under*,' as in 'He laboured under a great disadvantage.' Hallam writes '*independence on* (for *of*) the temporal magistrate' on the analogy of *dependence on*. Pitt uses the clumsy expression '*to extricate out of*' for '*to extricate from*.' A modern author has: 'Though criticism might be found *against* minor features, our Naval Service as a whole,' etc. We do not say 'criticism *against*,' but 'criticism *of*.' Rewrite: 'Though minor features might be found open to criticism.' Another has: 'An extraordinary contrast *with* (for *to*) the refined cartoons of "Punch."' The following are a number of similar instances gathered from modern speech and writing (the corrections are given in brackets).

394. Examples.

1. Here is the *opposite* doctrine *from* (to) that of Faust justified on a plea of honesty.
2. Criticism is in practice applied to the Bible by all who admit the *superiority* of the New Testament *over* (to) the Old.
3. We, the members of the East St. Pancras Liberal Association, *protest at* (against) the action of our Parliamentary member.
4. It might have been successful if it had been reduced in bulk and *relieved from* (of) the serious part of its contents.
5. Concessions to Ulster are possible, provided always that they do not *conflict against* (with) unity.
6. I feel that I must *demur from* (to) one statement in the delightful lecture we have just listened to.
7. I grew more aware of the urgent need for *unburdening* Parliament *from* (of) its dead weight of business.
8. This tyrannical proceeding seems to have had just the contrary effect *from* (to) that desired by the farmers.
9. His next letter was awaited more eagerly than was *consistent of* (in) a young woman who etc.
10. In the emperor's *attachment for* (to) her lay the germ of future disaster.
11. He is accused of having a strong *animus towards* (against) missionaries.
12. The fury of the Christians and . . . were probably aroused not so much by their *aversion of* (to) Islam as by their hatred of the Arab character.
13. There is a tendency to *sacrifice* merit *for* (to) seniority.
14. These are the materials *with* (of) which the walls are *constructed*.
15. The writers having *been to* (at) great pains to obtain the most accurate knowledge of the battlefield.
16. Starlings . . . in amaze that their own element should be so *trespassed* (trespassed upon).
17. An able statement of the case for Federation is *made up* (made) in a little book just published.
18. Germany wants to *dominate over* (dominate) Europe.

395. Analogy misleading.—In dealing with these words, errors are often due, as we have seen, to the fact that people are misled by analogy. Because '*hardened against* misfortune' is correct, they write *inured against* instead of *inured to*; or, misled by '*insensible to* the charm,' they write *unconscious to* instead of *unconscious of*. Thus we say:—

Alarmed at	<i>but</i>	Afraid of
Careless of	„	Remiss in
Eager for	„	Covetous, desirous of
Extravagant in	„	Prodigal of
Free from	„	Rid of
Indifferent to	„	Oblivious of
Joined to	„	Combined with
Plot (noun) against	„	Design (noun) upon
Remote from	„	Foreign to
Sufficient for	„	Adequate to
Taken up with	„	Absorbed in
Wanting in	„	Devoid of

396. About, Against.—We often find (1) *about* and (2) *against* employed as vague substitutes for the correct prepositions, as in 'to be *sorry about* a thing,' instead of 'to be *sorry for* it'; or 'to *dispute against* a person,' instead of 'to *dispute with* him.' Hence:—

(1) Do not substitute *about* for the correct prepositions in the following:—

Advised of a matter	Distrustful of his friends
Animadvert on his conduct	Dubious of his intentions
Apprehensive of loss	Expatiate on the advantages
Apprised of his arrival	Exult in his misery
Boast of success	Heedless of consequences
Certain of a statement	Judge of a question
Comment on the event	Reckless of danger
Complain of his rudeness	Repine at misfortunes
Complimented on his industry	Sanguine of success
Congratulated on his victory	Treat of a subject
Diffident of his powers	Wary of offending

(2) Do not substitute *against* for the correct prepositions in the following:—

Animosity to the nobles	Impediment to progress
Antagonistic to my views	Impervious to argument
Antipathy to cats	Insensible to pain
Antidote to fever	Intolerant of opposition
Attack upon the fort	Libel (noun) on his friend
Clash with my plans	Meted out to offenders
Combat with the foe	Object (verb) to interference
Deaf to entreaty	Obstacle to success
Debar from competing	Obstructive to my design
Denunciation of heresy	Patient of insult
Dissuade from an attempt	Recoil upon the doer

Encroach <i>upon</i> his rights	Remedy <i>for</i> fever
Enmity <i>to</i> foreigners	Repugnant <i>to</i> his wishes
Expostulate <i>with</i> his son	Resistance <i>to</i> oppression
Grapple <i>with</i> a difficulty	Revenged <i>upon</i> his enemies
Hard <i>upon</i> the boy	Trench <i>upon</i> my privacy
Hatred <i>for</i> idleness	Variance <i>with</i> his promises
Hostile <i>to</i> my advances	Wreak (vengeance) <i>upon</i> him
Immune <i>from</i> contagion	Wrestle <i>with</i> a problem

397. **At, With.**—(1) The following take *at*, not *with* :—

Amazed <i>at</i> his folly	Puzzled <i>at</i> his conduct
Perplexed <i>at</i> his silence	Tinker <i>at</i> a project

(2) The following take *with*, not *at* :—

Indignant <i>with</i> the fellow	Disgusted <i>with</i> the lecturer
Delighted <i>with</i> a gift	Tamper <i>with</i> a document

NOTE.—We say—‘remorse *for* (not *at*) crime,’ ‘to repine *at* (not *for*) misfortune’; ‘popular *with* (rather than *among*) his neighbours’; ‘to aim *at* (not *to* or *towards*) an object’; ‘to complain *of* (not *at*) increased naval expenditure.’ We *jump at* an offer, but *jump to* a conclusion; and a thing *jumps* (agrees) *with* our humour. •

398. **By, With.**—The rule is that when ‘*by*’ and ‘*with*’ are used to denote causality, ‘*by*’ marks the *agent* and ‘*with*’ the *instrument* of the action :—

Abel was killed *by* Cain *with* a stone.
 He was punished *by* the magistrate *with* a fine.
 I was assailed *with* abuse *by* the beggar.
 The logs were hauled *with* ropes *by* horses.
By our swords we acquired our lands and *with* our swords we will defend them. •

Thus the following take *with*, not *by* :—

Adorned <i>with</i> jewels	Inspired <i>with</i> hope
Afflicted <i>with</i> lameness	Intoxicated <i>with</i> opium
Beset <i>with</i> difficulties	Inundated <i>with</i> applications
Contented <i>with</i> a little	Menaced <i>with</i> attack
Convulsed <i>with</i> laughter	Overcome <i>with</i> fatigue
Covered <i>with</i> glory	Penetrated <i>with</i> a desire
Delighted <i>with</i> the prospect	Provided <i>with</i> money
Deluged <i>with</i> water	Satiated <i>with</i> luxury
Distracted <i>with</i> pain •	Satisfied <i>with</i> a little
Drenched <i>with</i> rain	Saturated <i>with</i> moisture
Endowed <i>with</i> talents	Smitten <i>with</i> remorse
Fired <i>with</i> zeal	Stained <i>with</i> vices
Girded <i>with</i> a cord	Taken (captivated) <i>with</i> the prospect
Infested <i>with</i> rats	Touched <i>with</i> pity
Inflamed <i>with</i> passion	Transported <i>with</i> joy
Inflated <i>with</i> pride	
Infused <i>with</i> zeal	

NOTE.—But we say—‘bound *by* oath,’ ‘destroyed *by* fire,’ ‘to die *by* poison’—but ‘*of* (not *with*) grief,’ ‘to perish *by* the sword’ (but ‘*with*

hunger'), 'emboldened *by* poverty,' 'impelled *by* necessity,' 'a speech characterized *by* eloquence,' 'struck *by* lightning,' 'worked *by* steam.' We are presented *with* (not *by*) a thing. Adam tilled the ground *by* (not *with*) the sweat of his face.

399. **In, Into.**—The following take *in*, not *into* :—

Cast <i>in</i> his teeth	Immersed <i>in</i> pleasure
Dipped <i>in</i> oil	Inserted <i>in</i> the preface
Dissolved <i>in</i> tears	Inspire <i>in</i> our hearts
Enlist <i>in</i> the army	Merged <i>in</i> a total
Enrolled <i>in</i> the band	Steeped <i>in</i> poverty

NOTE.—We say—'infused *into* (not *in*) a mixture,' and 'melted *to* (not *in* or *into*) tears.' We fall *in* love, but fall (or fly) *into* a passion. A person is sunk *in* despair, but a matter sinks *into* insignificance. We have an insight *into* (not *of*) a thing. We indulge an appetite, but *indulge in* a vice. We believe (credit) a person, but *believe in* (have confidence in) him. We say 'on the road,' 'on the way,' but '*in* (not *on*) the street.'

400. **In, Of.**—(1) The following take *in*, not *of* :—

Defective <i>in</i> body	Initiative <i>in</i> proposing
Deficient <i>in</i> learning	Lax <i>in</i> morals
Deformed <i>in</i> his limbs	Obstinate <i>in</i> disposition
Experienced <i>in</i> warfare	Penurious <i>in</i> his habits
Fertile <i>in</i> expedients	Polite <i>in</i> manners
Firm <i>in</i> his opinions	Profuse <i>in</i> apologies
Foiled <i>in</i> his attempt	Slothful <i>in</i> business
Fruitful <i>in</i> resources	Temperate <i>in</i> diet
Honest <i>in</i> his dealings	

NOTE.—We derive satisfaction *from* (not *in*) observing something, but we take pleasure *in* (not *from*) observing it. In 'There is a great difference in the careers of Napoleon and Wellington,' *in* should be *between*.

(2) The following take *of*, not *in* :—

Blind <i>of</i> one eye	Oblivious <i>of</i> duty
Characteristic <i>of</i> him	Productive <i>of</i> happiness
Dull <i>of</i> hearing	Slow <i>of</i> speech
Easy <i>of</i> access	Sound <i>of</i> limb
Infirm <i>of</i> purpose	Sparing <i>of</i> blame
Lame <i>of</i> one leg	Wrong <i>of</i> you to do so
Lavish <i>of</i> expenditure	

NOTE.—We fail *of* (not *in*) attaining success. We say—'jealous *of* (not *at*) his fame,' and 'envious *of* (rather than *at* or *against*) his fame'; 'tolerant *of* (not *to*) criticism'; 'subversive *of* (not *to*) discipline'; 'in view *of*,' but 'with a view *to*'; 'impatient *of* (not *with*) interruption.'

401. **In, With.**—The following take *in*, not *with* :—

Bathed <i>in</i> tears	Implicated <i>in</i> a crime
Dabble <i>in</i> chemistry	Interested <i>in</i> the result
Engaged <i>in</i> business	Revel <i>in</i> luxury
Engrossed <i>in</i> a pursuit	

NOTE.—We concur *with* a person *in* his decision. We are satisfied (content) *with* his conduct, but are satisfied (convinced) *of* his innocence.

402. *Of, For*.—(1) The following take *of*, not *for* :—

Abhorrence <i>of</i> gambling	Explanation <i>of</i> his conduct
Careful <i>of</i> his comfort	Greedy <i>of</i> wealth
Despair <i>of</i> success	Impeached <i>of</i> heresy ¹
Emulous <i>of</i> renown	Worthy <i>of</i> praise

(2) The following take *for*, not *of* :—

Anxious <i>for</i> the prize	Zealous <i>for</i> liberty
Pretext <i>for</i> delay	Zest <i>for</i> enjoyment
(The) Worse <i>for</i> liquor	

NOTE.—We treat *of* a matter, not *on* or *with* it.

403. *Of, From*.—The following take *of*, not *from* :—

Acquit <i>of</i> the charge	Healed <i>of</i> lameness
Ask <i>of</i> you	Ill <i>of</i> fever
Clear <i>of</i> blame	Inquire <i>of</i> the porter
Cured <i>of</i> toothache	Relieved <i>of</i> a burden
Eased <i>of</i> his load	Wide <i>of</i> the mark

NOTE.—We say—‘weaned *from* (not *of*) a habit,’ ‘abreast *of* (not *with*) him,’ ‘to suffer *from* (not *with*) fever,’ ‘to anticipate much *from* (not *towards*) his success,’ ‘to alight *from* (not *off*) a carriage,’ ‘to buy a thing *of* (not *off*) a person,’ ‘we disagree *with* (not *from*) a person.’ A thief does not rob money *from* a traveller, but robs him *of* it. ‘Free *from*’ means ‘exempt *from*’; ‘free *of*’ means ‘invested with the rights or the use *of*’; as, ‘I make you *free of* my house.’ We say ‘What do you want *of* (not *from*) me?’ and ‘satisfied *with* one’s conduct,’ but ‘satisfied *of* one’s fidelity.’

404. *To, For*.—(1) The following take *to*, not *for* :—

Accessible <i>to</i> a bribe	Enmity <i>to</i> foreigners
Adequate <i>to</i> a want	Essential <i>to</i> my happiness
Alternative <i>to</i> a course of action	Germane <i>to</i> the question
Appointed <i>to</i> a post	Important <i>to</i> me
Applicable <i>to</i> the case	Incentive <i>to</i> diligence
Appropriate <i>to</i> the occasion	Indispensable <i>to</i> success
Aspire <i>to</i> fame	Limit (noun) <i>to</i> my forbearance
Avenue <i>to</i> promotion	Minister (verb) <i>to</i> his wants
Aversion <i>to</i> riding	Natural <i>to</i> humanity
Beneficial <i>to</i> health	Pledged <i>to</i> secrecy
Committed <i>to</i> an opinion	Prey (noun) <i>to</i> avarice
Conduce <i>to</i> success	Redound <i>to</i> his credit
Congenial <i>to</i> my tastes	Relevant <i>to</i> the subject
Consecrated <i>to</i> God	Serviceable <i>to</i> the State
Contribute <i>to</i> the fund	Stimulus <i>to</i> exertion
Detrimental <i>to</i> his interests	Suited <i>to</i> his condition
Devoted <i>to</i> his studies	Supplementary <i>to</i> the plan

NOTE.—A death sentence is commuted *to* (not *for*) imprisonment for life. We say that a thing is brought *to* (not *into*) light, and we prefer one thing *to* (rather than *before* or *above*) another; but ‘pre-eminent *above*,’ not *over*.

¹ Similarly, *accused of*; but *charged with*, *taxed with*, *reproached with*.

One thing is *preferable to* another, never *more preferable than*. We say 'conducive *to* (not *of*) health'; 'A testimonial *to* (not *of*) his excellence.' A subject is presented *to* (not *before*) the mind.

(2) The following take *for*, not *to* :—

Allowable <i>for</i> me	Customary <i>for</i> him
Appetite <i>for</i> food	Passion <i>for</i> acting
Aptitude <i>for</i> business	Qualified <i>for</i> the situation
Competent <i>for</i> a post	Requisite <i>for</i> the purpose

405. **To, From.**—The following take *to*, not *from* :—

Abhorrent <i>to</i> the feelings	Dissimilar <i>to</i> that
Adverse <i>to</i> my wishes	Irrelevant <i>to</i> the question
Contrary <i>to</i> expectation	Opposite <i>to</i> the house

NOTE.—*Different to*, *for different from*, though often found, is incorrect. *Averse to*, *alien to* have established themselves in use, instead of *averse from*, *alien from*. We say *immune from*, not *immune to*.

406. **To, With.**—(1) The following take *to*, not *with* :—

Acceptable <i>to</i> him	Common <i>to</i> both
Accessory <i>to</i> a crime	Congenial <i>to</i> his taste
Accommodate oneself <i>to</i> circumstances	Congruous <i>to</i> reason
Agreeably <i>to</i> my wishes	Contiguous <i>to</i> the house
Alternative <i>to</i> a course of action	Indulgent <i>to</i> his children
Analogous <i>to</i> this	Peculiar <i>to</i> the case
Appropriate <i>to</i> the occasion	(In) Proportion <i>to</i> the amount
Approximate <i>to</i> the sum	Tantamount <i>to</i> a refusal

(2) The following take *with*, not *to* :—

Coeval <i>with</i> the patriarchs	Connected <i>with</i> royalty
Cognate <i>with</i> the question	Consistent <i>with</i> honour
Coincide <i>with</i> my wishes	Consonant <i>with</i> my belief
Collateral <i>with</i> his cousin	Contemporary <i>with</i> Homer
Commensurate <i>with</i> my desires	Identical <i>with</i> this
Compatible <i>with</i> safety	Synonymous <i>with</i> failure
Comply <i>with</i> his request	Uniform <i>with</i> the series

NOTE.—We take objection *to* a plan, but find fault *with* it. We have no sympathy *with* (not *for*) a person's opinions.

407. **Upon, For.**—The following take *upon* (or *on*), not *for* :—

Congratulate you <i>upon</i> your success	Fix <i>upon</i> a day
Decide <i>upon</i> a course of action	Incumbent <i>upon</i> him
Determine <i>upon</i> going	Resolve <i>upon</i> fighting
Embark <i>upon</i> an enterprise	Urge <i>upon</i> his consideration

408. **Upon, Over.**—(1) The following take *upon*, not *over* :—

Dawn (verb) <i>upon</i> me	Enlarge <i>upon</i> a topic
Dilate <i>upon</i> his plans	Improvement <i>upon</i> last term's work
Discourse (verb) <i>upon</i> a proposal	Light (noun) <i>upon</i> a subject
Doat <i>upon</i> riding	Meditate <i>upon</i> life's changes
Effect (noun) <i>upon</i> his health	Reflect <i>upon</i> the past
Encroach <i>upon</i> my rights	Ruminate <i>upon</i> an event

(2) The following take *over*, not *upon* :—

Control (noun) <i>over</i> my actions	Ponder <i>over</i> your advice
Muse <i>over</i> old friendships	

409. **Upon, To.**—The following take *upon*, not *to* :—

Bestow <i>upon</i> the poor	Enjoin <i>upon</i> the officer
Confer <i>upon</i> the applicant	Entail <i>upon</i> his children
Consequent <i>upon</i> an event	Retort <i>upon</i> an accuser
Contingent <i>upon</i> success	

NOTE.—We say ‘an insult *to* (not *on*) a person’; ‘an invasion *of* (not *on*) his property.’

410. **Prepositions inserted.**—Prepositions (or prepositions used as adverbs) are sometimes wrongly or unnecessarily appended to words of this class (553) :—

Let us *ascend* (not *ascend up*) this hill.
 This will *answer* (not *answer to*) the purpose.
 I shall *bind* (not *bind up*) these books.
 We must not *blink* (not *blink at*) this fact.
 Close (not *close up*) the window.
 I *commiserate* (not *commiserate with*) you on your ill luck.
 You *confuse* (not *confuse up*) two questions.
 I do not *contest* (not *contest against*) your claim.
 My friendship for him has *cooled* (not *cooled down*).
 He will *cross* (not *cross over or through*) France to-morrow.
 The rebellion was *crushed* (not *crushed out*).
 The magistrate *directed* (not *directed for*) his dismissal.
Divide (not *divide up*) these oranges among you.
 I will *examine* (not *examine into*) the accounts.
 This will *fill* (not *fill up*) a gap.
 We must *husband* (not *husband out*) our resources.
 This will *illustrate* (not *illustrate upon*) the question.
 A proclamation was *issued* (not *issued out*).
 I must *investigate* (not *investigate into*) the matter.
 I hope to *join* (not *join with*) your party to-morrow.
 We do not *look for* (not *look out for*) happiness below.
 I soon *penetrated* (not *penetrated through*) his disguise.
 I cannot *penetrate* (not *penetrate into*) your thoughts.
 Falsehood *pervades* (not *pervades through*) the whole plan.
 He is *purged of* (not *purged out of*) his offence.
 He *ransacked* (not *ransacked through*) the house in vain.
 He *roused* (not *roused up*) the sleepers from their beds.
 I *scraped* (not *scraped up*) an acquaintance with him.
 We must *settle* (not *settle upon*) what we are to say.
 The snake *reared* (not *reared up*) its head.
 I cannot *resist* (not *resist from*) quoting the following passage.
 Do not *resist* (not *resist against*) lawful authority.
 This will *subserve* (not *subserve to*) my purpose.
 You must not *violate* (not *violate against*) the law.

NOTE.—Similarly *in* and *for* are superfluous in—‘*In* so far as he was able he kept the boat out of the breakers’ [see 588, (57)]; ‘This journey will cost more than you think *for*.’

411. Double forms.—Some verbs can either take a preposition or do without it, as *approve of* and *approve*; but in most of such instances the prepositions are redundant. Examples:—

<i>Attend</i>	} a patient	<i>Meet</i>	} a friend
<i>Attend to</i>		<i>Meet with</i>	
<i>Back</i>	} a friend	<i>Offend</i>	} one's feelings
<i>Back up</i>		<i>Offend against</i>	
<i>Combat</i>	} an argument	<i>Partake</i>	} one's counsels
<i>Combat against</i>		<i>Partake in</i>	
<i>Confess</i>	} a fault	<i>Permit</i>	} illustration
<i>Confess to</i>		<i>Permit of</i>	
<i>Consign</i>	} goods	<i>Repent</i>	} one's crimes
<i>Consign over</i>		<i>Repent of</i>	
<i>Crave</i>	} pardon	<i>Request</i>	} a person
<i>Crave for</i>		<i>Request of</i>	
<i>Draft</i>	} a document	<i>Seek</i>	} wealth
<i>Draft out</i>		<i>Seek for or after</i>	
<i>Enjoin</i>	} a person	<i>Seize</i>	} the prey
<i>Enjoin upon</i>		<i>Seize upon</i>	
<i>Follow</i>	} a guide	<i>Share</i>	} the proceeds
<i>Follow after</i>		<i>Share in</i>	
<i>Infringe</i>	} one's rights	<i>Treat</i>	} a subject
<i>Infringe upon</i>		<i>Treat of</i>	
<i>Know</i>	} a suitable person		
<i>Know of</i>			

NOTE.—We *compensate* a loss, but we *compensate* a person *for* his loss. We *escape* detection, injury, etc., but we *escape from* prison, custody, etc. We *meditate* (= purpose) revenge, but *meditate upon* (= consider) the shortness of life. We *remark* (notice) a person's conduct, and may *remark upon* (make remarks upon) it. We *admit* an excuse, but a thing *admits of* excuse.

412. Infinitive and Verbal Noun.—Sometimes either an infinitive or a preposition followed by a verbal noun can follow this class of words; and we may say 'accustomed *to walk*' or 'accustomed *to walking*,' 'afraid *to go*' or 'afraid *of going*,' 'decide *to stay*' or 'decide *upon staying*,' 'desirous *to succeed*' or 'desirous *of succeeding*.' But often only the latter construction is admissible; and we cannot say 'prevented *to go*' for 'prevented *from going*,' or 'successful *to win*' for 'successful *in winning*.' Examples:—

INCORRECT
 Aim (verb) *to preserve*
 Addicted *to change*
 Assist one *to do*
 Averse *to employ*
 Bent *to come*
 Chance (noun) *to succeed*
 Commence *to write*

CORRECT
 Aim *at preserving*
 Addicted *to changing*
 Assist one *in doing*
 Averse *to employing*
 Bent *on coming*
 Chance *of succeeding*
 Commence *writing*

INCORRECT

Custom *to rise* early
 Delight *to act*
 Design (noun) *to compensate*
 Despair (noun and verb) *to pass*
 Duty *to give*
 Effect (noun) *to impoverish*
 Excuse (noun) *to be* late
 Fearful *to fail*
 Fortunate *to gain*
 Gift *to attract*
 Hindered *to go*
 Hope (noun) *to be accepted*
 Humiliation *to surrender*
 Intent *to climb*
 Necessity *to decide*
 Object (noun) *to undertake*
 Opportunity *to enjoy*
 Persist *to laugh*
 Power *to explain*
 Practice *to exercise*
 Pretext *to wait*
 Privilege *to hear*
 Prevented *to go*
 Prohibited *to ask*
 Purpose (noun) *to return*
 Remissness *to explain*
 Right (adj.) *to believe*
 Satisfaction *to succeed*
 Scruple (noun) *to ask*
 Thought (noun) *to escape*

CORRECT

Custom *of rising* early
 Delight *in action*
 Design *of compensating*
 Despair *of passing*
 Duty *of giving*
 Effect *of impoverishing*
 Excuse *for being* late
 Fearful *of failing*
 Fortunate *in gaining*
 Gift *of attracting*
 Hindered *from going*
 Hope *of being accepted*
 Humiliation *of surrendering*
 Intent *upon climbing*
 Necessity *of or for deciding*
 Object *of undertaking*
 Opportunity *of enjoying*
 Persist *in laughing*
 Power *of explaining*
 Practice *of exercising*
 Pretext *for waiting*
 Privilege *of hearing*
 Prevented *from going*
 Prohibited *from asking*
 Purpose *of returning*
 Remissness *in explaining*
 Right *in believing*
 Satisfaction *in succeeding*
 Scruple *in asking*
 Thought *of escaping*

NOTE.—But we hesitate *to accept*, not *at accepting* an offer. We forbid *him to go* or forbid *his going*, but do not forbid *him from going*. We intend *to write* or intend *writing*. We are powerless *to resist*, not *of resisting*. We enjoy *dancing*, not *to dance*.

413. Different Prepositions—Same Meaning.—In some instances more than one preposition is admissible after these words, without altering the meaning: thus a river may *abound in* or *abound with* fish; a person may be *careless of* or *careless about* the consequences. Examples:—

Ambitious *of, for*—renown
 Advance *upon, against*—the foe
 Analogy *to, with*—a thing
 Apposition *to, with*—a noun
 Borrow *of, from*—a neighbour
 Brood *over, upon*—his wrongs
 Buy *of, from*—a dealer
 Correspond *to, with*—this
 Contend *with, against*—fate
 Endeavour *for, after*—success
 Exact *of, from*—a tenant
 Fight *with, against*—the foe

Ill *of, with*—fever
 Lenient *to, with*—an offender
 Moved *by, with*—pity
 Proportion *to, with*—an amount
 Provide *for, against*—difficulties
 Recover *from, of*—a disease
 Relieved *of, from*—a burden
 Require *of, from*—you
 Solicitous *of, for*—a reply
 Strive *with, against*—fate
 Sympathy *for, with*—him

414. Different Prepositions—Different Meaning.—In many instances a difference of preposition marks a difference in meaning or in usage. Thus a letter is *directed* (=addressed) *to* a person; a criticism is *directed* (=aimed) *against* him; we are *versed* *with* a person, but *versed* *at* a thing. We are *disappointed of* a thing when we fail to get it; we are *disappointed in* a thing after we have got it. We *fail in* an attempt, but *fail of* a purpose. Examples:—

Abide with me
Abide by my decision

He was *accompanied by* a friend
Fever *accompanied with* delirium
The prize is *accorded to* you
This does not *accord with* the truth

The work is *adapted to* his ability
This is not *adapted for* the purpose
You have the *advantage of* me
I have one *advantage over* him¹

I *agree with* you
I *agree to* your proposal
Here we see ignorance *allied with* wealth
Poverty is *allied to* misery
He is *anxious for* the prize
I am *anxious about* his health

Begin at page 50
Begin with the first ten pages
He has a *claim to* the appointment
Have you a *claim upon* him

Eloquence has been *compared to* thunder
To *compare* great things *with* small
I am not *concerned* (=take no part) *in* the matter
I am not *concerned* (=have nothing to do) *with* the matter

I *concur with* you
I *concur in* your decision
I *confide in* you
I *confide my plans to* you
He is *confident of* success
He is *confident in* the justice of his cause

Man's life *consists of* seven ages
True happiness does not *consist in* riches

He is *conspicuous for* his talents
The mayor was *conspicuous by* his absence

The booty was *converted into* money
He was *converted to* Buddhism

You must *deal with* me in this matter
I hope you will *deal fairly by* me

My son is *destined for* the Bar
They are *destined to* the gallows

I *differ from* you in height
I *differ with* you upon this question
He is *distinguished for* his writings
He is *distinguished by* a pointed chin

Eligible (=suitable) *for* the post
Eligible (=qualified) *to* the rank of General

He has *entered upon* a great career
I cannot *enter into* your views

I *expect* an answer *from* you
It is *expected of* us *to* do our duty

I *exulted over* him
I *exulted in* his misfortunes

He *fired at* the burglar
The soldiers *fired upon* the mob

You are *free from* blame
I will take you *free of* expense

I will *guard* (=protect) you *from* harm
You must *guard* (=watch) *against* mistakes

He *honoured me with* his confidence
He *honoured me by* his presence

¹ We take *advantage of* a person, but give him an *advantage over* us.

He is *inclined to* luxury
 I am not *inclined for* supper
 I have great *influence with* (or *over*) him
 Your opinion has no *influence on* my decision
 I went to his house and *inquired for* him
 I *inquired after* his health
 Do not *interfere with* me or *with* my project
 Do not *interfere in* my affairs
 A miser will not *part with* his money
 The two friends are *parted from* each other
 He is *possessed of* great wealth
 You are *possessed with* this idea
 I *prevailed with* (or *upon*) him to go
 I could not *prevail against* (or *over*) his opposition
 I will *protect you from* harm
 We are *protected against* the enemy's attack
 He is *reconciled to* his friend—to his loss
 This decision cannot be *reconciled with* justice
 In *respect of* this matter
 With *respect to* this matter
 I *remonstrated with* him
 I *remonstrated against* his extravagance

I am in *search of* happiness
 Vain is the *search for* (or *after*) happiness
 He is the *slave* (or *victim*) of his passions
 He is a *slave* (or *victim*) to his passions
 This is *suitable for* the purpose
 His expenditure is *suitable to* his means
 I am *surprised* (=astonished) at the news
 He was *surprised* (=taken un-
 awares) *by* the police
 The matter is *susceptible of* explanation
 He is very *susceptible to* a slight
 He shall have a *taste of* pleasure
 I have a *taste for* pleasure
 Do not *trespass against* your brother
 You *trespass upon* my patience
 I will *unite with* you in doing this
 I am *united to* him by the bond of friendship
 What is the *use of* this ?
 There is no *use in* this
 I have no *use for* this
 I *warned* him of his danger
 I *warned* him *against* the conspirators

415. Related Words with Different Prepositions.—Words that are related to each other in form and meaning are in many instances followed by the same preposition, as *acquainted with* and *acquaintance with*, *ignorant of* and *ignorance of*, *deal with* and *dealings with*. But not a few of these related words take different prepositions after them. Examples :—

According *to*
 (In) Accordance *with*
 Affection *for*
 Affectionate *to*
 Alternates *with*
 Alternative *to*
 Ambition *for*
 Ambitious *of*

Ashamed *of*
 Shame (noun) *at*
 Capable *of*
 Capacity *for*
 Cautious *of*
 Caution *against*
 Confidence *in*
 Confident *of*

Contrast (noun) <i>to</i>	Partial <i>to</i>
Contrasted <i>with</i>	Partiality <i>for</i> (and <i>to</i>)
Delight (n. and v.) <i>in</i>	Prejudice (n. and v.) <i>against</i>
Delighted (part.) <i>with</i>	Prejudicial <i>to</i>
Derogate <i>from</i>	Prepare <i>for</i>
Derogatory <i>to</i> ¹	Preparatory <i>to</i>
Descend <i>from</i>	Pursuant <i>to</i>
Descendant <i>of</i>	Pursuance <i>of</i>
Desire (noun) <i>for</i>	Qualified <i>to, for</i>
Desirous <i>of</i>	Disqualified <i>from</i>
Equal <i>to</i>	Result (noun) <i>of</i>
Equally <i>with</i> ²	Result (verb) <i>from</i>
Coequal <i>with</i>	Relation <i>to</i>
Except (verb) <i>from</i>	Relations <i>with</i> ³
Exception <i>to</i>	Repent <i>of</i>
Fond <i>of</i>	Repentance <i>for</i>
Fondness <i>for</i>	Respect (noun) <i>for</i>
Founded <i>on</i>	Respectful <i>to</i>
Foundation <i>in</i> ³	Seize <i>upon</i>
Hinder <i>from</i>	Seizure <i>of</i>
Hindrance <i>to</i>	Sensible <i>of</i>
Hope (verb) <i>for</i>	Insensible <i>to</i>
Hope (noun) <i>of</i>	Skilful <i>at</i>
Infatuated <i>with</i>	Skilled <i>in</i>
Infatuation <i>for</i>	Subsequent <i>to</i>
Liking <i>for</i>	Consequent <i>upon</i>
Dislike <i>of, to</i>	Trust (n. and v.) <i>in</i>
Neglectful <i>of</i>	Distrust <i>of</i>
Negligent <i>in</i>	Want (noun) <i>of</i>
	Wanting <i>in</i>

416. **Prepositions in Metaphor.**—Sometimes one preposition follows a word used literally, and another (or no preposition) when the word is used figuratively. Examples:—

LITERAL	FIGURATIVE
Clothed <i>in</i> white	Clothed <i>with</i> shame
Cut <i>in</i> pieces (of meat, etc.)	Cut <i>to</i> pieces (of an army)
Fly <i>at</i> the face (attack)	Fly <i>in</i> the face (rashly oppose)
Frown <i>at</i> him (of a person)	Frown <i>upon</i> him (of Fortune)
Intrude <i>into</i> a garden	Intrude <i>upon</i> one's privacy
Lean <i>upon</i> or <i>against</i> a gate	Lean <i>to</i> an opinion

¹ Cowper has 'It was derogatory *from* the honour of the judge.'

² Never write *equally as*.

³ As: 'A story founded *on* fact'; 'This has no foundation *in* reason.'

⁴ As: 'In relation *to* this matter'; 'My relations *with* him are cordial.'

LITERAL	FIGURATIVE
Leap <i>over</i> a wall	Leap all obstacles
Marked <i>with</i> ink	{ Marked <i>by</i> selfishness (of conduct, etc.)
Overwhelmed <i>by</i> a wave	Overwhelmed <i>with</i> grief
Plunged <i>into</i> the water	Plunged <i>in</i> thought
Rest <i>on</i> a sofa	Rest <i>in</i> the belief
Retire <i>to</i> bed	Retire <i>into</i> private life
Skip <i>over</i> a chair	Skip a paragraph
Smile <i>at</i> him (of a person)	Smile <i>upon</i> him (of Fortune)
Speculate <i>in</i> shares	Speculate <i>upon</i> the future
Throw dust <i>into</i> one's eyes	Throw dust <i>in</i> one's eyes
Truce <i>with</i> the enemy	Truce <i>to</i> folly

PREPOSITIONAL PHRASES.

Prepositions enter into a large number of idiomatic or figurative expressions, of which the following are examples :—

417. Above.

1. I will catch him, if he is *above ground* (unburied, alive).
2. He managed to *keep his head above water* (to avoid failure or bankruptcy).
3. He was fair and *above board* (candid, straightforward).
4. Cæsar's wife should be *above suspicion*.
5. He spoke hardly *above his breath* (softly).

418. About.

1. Do not *beat about the bush* (avoid the matter in hand)
2. I sent him *about his business*.

419. After.

1. He arrived *after the fair* (too late to share in some pleasure).
2. He is a man *after my own heart*.
3. He succeeded *after a fashion* (to some extent).
4. *After all* you were wrong.

420. Against.

1. I am working *against time* (as if in competition with time).
2. To hope *against hope* (when there are but slight grounds for hope).
3. We should provide *against a rainy day* (hard times).
4. To kick *against the pricks* (to oppose uselessly).
5. He did it *against the grain* (unwillingly).

421. At.

1. His clerk is always *at his elbow* (close beside him).
2. The invader is *at the door*.
3. He lays this misfortune *at my door*.
4. I have my lesson *at my fingers' ends* (I know it thoroughly).
5. I am quite *at home* on (familiar with) this topic.

6. He has youth *at his back* (to help or support him).
7. They came to a decision *at the eleventh hour* (very late).
8. He is *at best* a failure (taking the best view).
9. This man sticks *at nothing* (has no scruples).
10. The fortress surrendered *at discretion* (of the conquerors).
11. I beat him *at* (using) *his own weapons*.
12. Armed *at all points* (completely).
13. This will do *at a pinch* (in a difficulty).
14. My business is *at a low ebb* (in a depressed state).
15. I am *at a dead set* (brought to an utter standstill).
16. He is *at the end of his tether* (the limit of his resources).
17. They are acting *at cross purposes* (counter to each other).
18. The two are *at daggers drawn* (in open hostility).
19. Poetry is *at a discount* (not valued) nowadays.
20. You are quite *at sea* (wrong, mistaken) in this matter.
21. To *burn the candle at both ends* (to exhaust oneself by excess in two directions ; e.g. both get up early and sit up late).
22. You are *at his mercy* (in his power).
23. This looks wrong *at the first blush* (at first sight).

422. Before.

1. To *put the cart before the horse* (invert the proper order).
2. To *cast pearls before swine* (waste good things on those who do not value them).
3. To *sail before the wind* (in the direction of the wind ; to be in prosperous circumstances).
4. He *carried all before him* (was completely successful).

423. Behind.

1. Do not abuse him *behind his back* (in his absence).
2. I am *behind the scenes* (know the secret working of a business).
3. This happened *behind the curtain* (in secret).

424. Below.

1. That was a blow *below the belt* (an unfair attack ; metaph. from boxing).
2. I feel *below par* (not quite well ; metaph. from the Stock Exchange).
3. This essay is *below the mark* (not up to the proper standard).
4. To sit *below the salt* (among the inferior guests).

425. Between.

1. I am *between Scylla and Charybdis* (two equally bad alternatives).
2. You will fall *between two stools* (hesitate between two things and lose both).
3. I am *between two fires* (in a double difficulty).
4. This must be read *between the lines* (it has a meaning not apparent on the surface).
5. This ship was hit *between wind and water* (at the water-line ; metaph. of a dangerous spot).

426. By.

1. The message came *by word of mouth* (orally).
2. Led *by the nose* (made to follow blindly).
3. He set them together *by the ears* (made them quarrel).
4. To take *the bull by the horns* (boldly confront a difficulty).
5. I laid him *by the heels* (put him in confinement).
6. His life *hung by a thread* (was in great danger).
7. He is dying *by inches* (very gradually).
8. He escaped *by the skin of his teeth* (very narrowly).
9. To speak *by the book* (with strict accuracy).
10. You should *take time by the forelock* (be prompt and early).

427. For.

1. You will be killed *for a dead certainty*.
2. I bought it *for a song* (a mere trifle).
3. His face is *for all the world* (exactly) like a monkey's.
4. This is *an apology for* a dinner (a very poor dinner).
5. The Government is *riding for a fall* (is intentionally running risks ; is courting defeat).

428. From.

1. Driven *from pillar to post* (from one refuge to another ; harassed).
2. The poor live *from hand to mouth* (precariously).
3. He has risen *from the ranks* (from a low social position).
4. The next day there fell *a bolt from the blue* (a sudden and unexpected event happened).
5. He earned hardly enough to *keep the wolf from the door* (save himself from destitution).
6. This event *dashed the cup from his lips* (disappointed him of success).

429. In.

1. The matter is *in the air* (indefinite) at present.
2. They had news of what was *in the air* (prevalent).
3. These plans are *castles in the air* (visionary projects).
4. All this is *a storm in a teapot* (a great disturbance about a trivial matter).
5. The thing *lies in a nutshell* (can be easily explained).
6. The trade of Malta is *a drop in the ocean* (a very insignificant part) of British commerce.
7. The Government tried to *fish in troubled waters* (to gain some advantage in the disorder of public affairs).
8. He is *a thorn in my side* (a perpetual trouble).
9. She is a woman *in a thousand* (of rare excellence).
10. They *cast it in his teeth* (reproached him with it).
11. I repent *in sackcloth and ashes* (bitterly, humbly).
12. He is living *in clover* (in abundance, prosperity).
13. To be *born in the purple* (be of royal descent).
14. He is *in my black books* (in disfavour with me).
15. To die *in harness* (while still at work).
16. Poetry is *a drug in the market* (there is no demand for it).
17. His indolence is *bred in the bone* (is innate).
18. There is something *in the wind* (covertly in preparation).
19. He is still *in leading-strings* (not his own master).

20. They sailed onwards *in the teeth* of (right against) the gale.
21. This measure is a *leap in the dark* (with unforeseen consequences).
22. They murdered him *in cold blood* (with premeditation ; not in sudden passion).
23. Put that down *in black and white* (in writing).
24. He went off *in high feather* (in good spirits).
25. They are *in bad odour* (unpopular, disliked).
26. He died *in the odour of sanctity* (with a reputation for holiness).
27. His promises *ended in smoke* (came to nothing).
28. Work is *in full swing* (going on busily).
29. His employees are paid *in kind* (in goods, not money).
30. He abused me, and I paid him back *in kind* (gave him abuse for abuse ; cf. *in the same coin*).
31. What is the amount *in round numbers* ? (in a number ending with a cipher ; approximately).
32. You are *arguing in a circle* (using two unproved statements to prove each other).
33. He arrived *in the nick of time* (exactly at the right moment).
34. He has *many irons in the fire* (much business on hand at one time).
35. To *keep one in countenance* (support).
36. With *one foot in the grave* (seriously ill, near death).

430. Into.

1. He *wormed himself into my confidence* (artfully induced me to trust him).
2. You have *driven me into a corner* (placed me in a difficult position).
3. This serves for a bed and an arm-chair *into the bargain* (in addition).
4. All his good points are *brought into relief* (into prominence).
5. These writers are *thrown into the shade* (surpassed) by their successors.
6. You are ready to *step into his shoes* (take his place).

431. Of, Off.

1. I *fought shy of him* (distrusted and avoided him).
2. In saying this you are *wide of the mark* (irrelevant).
3. He was *within an ace of* being shot (very nearly shot).
4. The news *threw him off his balance* (upset, confounded him).
5. He is a *chip of the old block* (a son with his father's characteristics).
6. Money is *the sinews of war* (the first requisite).
7. This will last till *the crack of doom* (the end of the world).
8. You rely on a *rope of sand* (a vain support).
9. This post is not a *bed of roses* (easy, comfortable ; opposite to 'a bed of thorns').
10. He has paid *the debt of nature* (died).
11. They work *by rule of thumb* (by practical rather than scientific methods).
12. *The burden of proof* (obligation of proving the statement) rests with you.
13. He showed a *clean pair of heels* (ran away).
14. He has *the courage of his opinions* (acts up to his convictions).
15. He has *the defects of his qualities* (that arise out of his qualities).
16. He has arrived at *years of discretion* (manhood).
17. He *came of age* (attained his majority) to-day.
18. A *chapter of accidents* (many successive accidents).

432. On, Upon.

1. This is clear to anyone *with a head on his shoulders* (with brains).
2. The army was large *on paper* (on the register, but not in reality).
3. To rest *on one's laurels* (after a successful effort).
4. He is *on the high road* to fortune (making good progress towards success).
5. His blood is *on his own head* (he is responsible for his own violent death).
6. You are *on the wrong scent* (investigating in the wrong direction).
7. The bank is *on its last legs* (near to failure or ruin).
8. To *put the saddle on the right horse* (ascribe a thing to the right cause).
9. There is no pardon for him *on this side the grave* (in this life).
10. They *hung upon his lips* (listened attentively).
11. We are not *on visiting terms* (do not visit each other).
12. He *rang the changes on* his poverty (talked much about it).
13. He *harps on the same string* (says the same thing repeatedly).
14. He has *stolen a march on me* (secretly got the advantage of me).
15. This does not *go on all fours* (does not fit in every particular).
16. I was sent *on a fool's errand* (on a useless business or pursuit).
17. I spoke *on the spur of the moment* (hastily, impromptu).
18. He was liberated *on parole* (after giving a pledge not to abuse his liberty).
19. I *poured oil on the troubled waters* (smoothed down the quarrel).
20. I take this *on approval* (on the condition that I am satisfied with it).
21. To *break a butterfly on a wheel* (waste energy on a simple task).
22. He is *on his good behaviour* (his success, etc., depends upon his good behaviour).
23. He is *on his promotion* (he behaves well with a view to promotion).
24. He is *laid on the shelf* (disabled, done with).
25. I *sat on thorns* (was in painful suspense) till the result was declared.

433. Out of.

1. He *took a leaf out of my book* (imitated my course of action).
2. I *took the wind out of his sails* (gained the advantage over him).
3. In this matter you are *out of court* (your action is unjustifiable).
4. In his present position he is *a fish out of water* (out of his element or natural sphere).
5. I am *out of pocket* (have lost money) by that bargain.

434. Over.

1. It is no use *crying over spilt milk* (what cannot be helped).
2. You must *turn over* (adv.) *a new leaf* (reform your conduct).
3. To *help a lame dog over a stile* (aid a weak person in a difficulty).

435. Through.

1. I will *go through fire and water* (risk any danger) on his behalf.
2. He proceeds *through thick and thin* (whether opposed or not) to his goal.
3. I can *drive a coach and four through* this Act of Parliament (infringe it with impunity).

436. To.

1. He was *put to the blush* (shamed).
2. I have *two strings to my bow* (a double chance of success).
3. The men were *true to their salt* (faithful to their employers).
4. Nothing remained but *an appeal to arms* (recourse to war).
5. You must *rise to the occasion* (be equal to the juncture or crisis).
6. He trusted to a *broken reed* (an unreliable person or thing).
7. We do not see *eye to eye* (agree exactly) in everything.
8. The villain was now *brought to bay* (beset so that escape was impossible).
9. I was *stung to the quick* (deeply wounded) by his remark.
10. The bandits were *armed to the teeth* (completely, at all points).
11. He is *steeped to the lips* in poverty (exceedingly poor).
12. They fooled me *to the top of my bent* (to the utmost of my inclination).
13. To *add fuel to the flame* (make a thing worse).
14. To *carry a thing to extremes* (do it excessively).

437. Under.

1. She is completely *under his thumb* (subservient to him).
2. He is *under a cloud* (in trouble or disfavour).
3. He spoke *under his breath* (softly, in a whisper).
4. Given or written *under* (not *over*) my signature.
5. This calculation is *under the mark* (less than the true amount).
6. These goods are *under the mark* (inferior to standard).
7. He deceived me *under the mask* (pretence) of friendship.
8. They committed excesses *under colour* of religion.
9. He *hides his light under a bushel* (conceals his talents).

438. With.

1. He was *born with a silver spoon in his mouth* (is rich from his birth).
2. He heard the news *with bated breath* (with fear, anxiety).
3. To do a thing *with a vengeance* (violently, excessively).
4. To *go with the stream* (do as others do).
5. He acted *with a high hand* (violently, tyrannically).

439. Without.

1. You cannot *make bricks without straw* (do something without the requisite materials).
2. I make this offer *without prejudice* (without detracting from my rights or claims).
3. He reckoned *without his host* (from his own standpoint only; was disappointed).
4. He is *without a leg to stand on* (has no excuse or defence left).

CHAPTER VII.

COMMON ERRORS.

NOUNS.

440. The same word as both Subject and Object.

1. *Incorrect*: This *result* I much regretted, and taught me a lesson for the future.
Correct: This *result* I much regretted, and *it* taught me a lesson for the future.
2. *Incorrect*: An *action* which it is easy to blame, but is quite natural.
Correct: An *action* which it is easy to blame, but *which* is quite natural.
3. *Incorrect*: *What* a boy learns and is taught him are not the same thing.
Correct: *What* a boy learns and *what* is taught him are not the same thing.
4. *Incorrect*: *What* I have said is true, and I will not withdraw.
Correct: *What* I have said is true, and I will not withdraw *it*.

NOTE.—Similarly, 'He is a man over whom I have no influence, and cannot recommend' is wrong, since *over* cannot go with *recommend*. Write either (1) '*whom* I have no influence *over*,' or (2) 'and *whom* I cannot recommend.'

441. Possessive ending omitted.

- Incorrect*: The hero's death is different from the *martyr*.
Correct: The hero's death is different from the *martyr's*.

442. A Singular Collective noun with a plural pronoun or verb.

1. *Incorrect*: The *firm* has given a bonus to each of *their* clerks.
Correct: The *firm* has given a bonus to each of *its* clerks.

2. *Incorrect*: The whole *band*, who had murdered its officers, *were* arrested yesterday.

Correct: The whole *band*, who had murdered its officers, *was* arrested yesterday.

NOTE.—Other examples of this error are: 'The Irish Party, through *their* leaders, *has* recognised the grievance' (*Nation*); 'He finds the *populatio*n as munificent as *it* is pious, and doing greater work out of *their* poverty' (*J. H. Newman*).

443. Climax for Crisis.

Incorrect: To-day is the *climax* of your fate.

Correct: To-day is the *crisis* of your fate.

NOTE.—*Climax* is the highest point, *crisis* is the turning point. A general's fortunes arrive at their *crisis*, when an important battle is still undecided; they reach their *climax*, when he finishes his campaign, victoriously.

444. Avocation for Vocation.

Incorrect: It is our duty to practise industry in our *avocations*.

Correct: It is our duty to practise industry in our *vocations*.

NOTE.—*Avocation* is an *occasional*, *vocation* is a *regular*, occupation or employment; cf. Burke: 'Various *avocations* have from time to time called my mind from the subject.'

445. Individual for Man, Person.

Incorrect: This is the same *individual* that came yesterday.

Correct: This is the same *man* that came yesterday.

NOTE.—*Individual* is correctly used of a single, separate person, as opposed to a number of persons, as: 'While the community gains by Free Trade, the individual sometimes loses.'

446. Mediocrity for Impartiality.

Incorrect: As a judge, he is conspicuous for his *mediocrity*.

Correct: As a judge, he is conspicuous for his *impartiality*.

447. Quantity for Number.

Incorrect: I have lent him a *quantity* of books.

Correct: I have lent him a *number* of books.

448. An employment for An appointment.

Incorrect: I have obtained an *employment* in the War Office.

Correct: I have obtained an *appointment* in the War Office.

NOTE.—'Employment,' without the article, is correct.

449. A Phrase treated as a Compound.

Incorrect : He enquired about *your state of health*.

Correct : He enquired about *the state of your health*.

Incorrect : He is an *undoubted man of genius*.

Correct : He is a *man of undoubted genius*.

NOTE.—In the same way, ‘England’s height of power’ is wrong for ‘the height of England’s power’; ‘Shakspeare’s immortal creations of fancy’ for ‘the immortal creations of Shakspeare’s fancy’; ‘his English knowledge’ for ‘his knowledge of English.’

450. Etc. (or &c.) inserted.

Do not write : His career was marred by ill health, poverty, etc.

Write : His career was marred by ill health, poverty, and other misfortunes.

NOTE.—*Etc.* is out of place in literature, and should be confined to business communications and familiar letters.

ADJECTIVES.

451. Staple for Standard.

Incorrect : These are *staple* works on Russian history.

Correct : These are *standard* works on Russian history.

452. Future for Subsequent.

Incorrect : The *future* proceedings did not interest me.

Correct : The *subsequent* proceedings did not interest me.

453. Prolific for Frequent.

Incorrect : This is a *prolific* cause of delay.

Correct : This is a *frequent* cause of delay.

454. Mutual for Common.

Incorrect : We two were talking about our *mutual* liking for olives.

Correct : We two were talking about our *common* liking for olives.

NOTE.—‘Our *mutual* friendship’=the friendship that we both feel for each other; ‘Our *common* friendship’=the friendship that we both feel for someone else. ‘Our mutual friend’ is an impossible combination.

455. Verbal for Oral.

Incorrect: Not having a pencil, I gave the boy a *verbal* message.

Correct: Not having a pencil, I gave the boy an *oral* message.

NOTE.—*Verbal* means relating to words, as ‘*verbal* differences,’ differences in words (not in sense); an *oral* message means a *spoken* message. ‘A *verbal* translation’ is also incorrect; say ‘a *literal* translation.’

456. Probable for Likely.

Incorrect: No dispute is *probable* to arise between them.

Correct: No dispute is *likely* to arise between them.

NOTE.—Similarly ‘is *possible* to arise’ is wrong. Write ‘can arise’ or ‘can possibly arise.’ *Liable* (and *apt*) is sometimes wrongly used for *likely*: as, ‘If he does not work hard, he is *liable* (or *apt*) to fail.’

457. ‘Other’—(1) omitted after a Comparative, or (2) inserted after a Superlative:—

1. *Incorrect*: Solomon was *wiser than all* the Jewish kings.

Correct: { Solomon was *wiser than all the other* Jewish kings.
 { Solomon was the *wisest of all* the Jewish kings.

NOTE.—Since Solomon was a Jewish king, the first sentence makes him wiser than himself.

2. *Incorrect*: *Of all other* kings Solomon was the *wisest*.

Correct: { *Of all* kings Solomon was the *wisest*.
 { Solomon was *wiser than all other* kings.

NOTE.—‘*Of all others* I like a boy that tells the truth’ should be ‘*More than all others* I like a boy’ etc., or ‘*Most of all* I like a boy’ etc. Similarly, ‘Homer is the *finest* poet *of anybody* in the world’ should be ‘Homer is a *finer* poet *than anybody else* in the world.’ Cf. 588, (44).

458. Less for Fewer.

Incorrect: There are no *less* than fifty cows in the field.

Correct: There are no *fewer* than fifty cows in the field.

NOTE.—*Fewer* denotes number, *less* denotes quantity or degree: ‘*fewer* apples,’ ‘*less* flour.’ But we say ‘I will not take *less* than ten pounds,’ because the ten pounds are regarded as a sum of money and not as a number of coins. Cf. 447.

459. Latter for Last.

Incorrect: He brought pen, ink, and paper, the *latter* being foolscap.

Correct: He brought pen, ink, and paper, the *last* being foolscap.

NOTE.—This is a common mistake, e.g.: ‘Of the three directions of socialism which were formulated by Fourier, St. Simon, and Robert Owen,

it is the *latter* which prevails in England' (*Kropotkin's Memoirs*); 'There is a useful chapter on wheat, maize, and coffee, which *latter* will turn out' etc. (*The Nation*). *Latter* should be confined to the second of *two* things previously mentioned: 'He brought pen and ink, the *latter* in a small bottle.'

460. Quite better for Quite well.

Incorrect: I have been ill for a long time, but I am now *quite better*.

Correct: I have been ill, etc., but I am now *quite well*.

NOTE.—'I am now *much better*' is correct.

461. The Superlative for the Comparative.

Incorrect: This is the *wisest* plan of the two.

Correct: This is the *wiser* plan of the two.

NOTE.—But the superlative is often used colloquially (660) of two things, as in 'Of two evils choose the *least*.'

ARTICLES.

462. Article omitted after 'and,' 'or,' when they join distinct objects.

1. *Incorrect*: The schoolmaster and inspector were present.

Correct: The schoolmaster and the inspector were present.

2. *Incorrect*: Is he an Oxford or Cambridge man?

Correct: Is he an Oxford or a Cambridge man?

3. *Incorrect*: He is famous as a novelist and poet.

Correct: { He is famous as a novelist and a poet.
He is famous as novelist and poet.

NOTE.—'He is a better prose writer than a poet' should be 'than poet.' For 'This is a less clouded and finer day' write either 'a less clouded and a finer' or 'a finer and less clouded.'

4. *Incorrect*: The first and second class have been examined.

Correct: { The first and the second class have been examined.
The first and second classes have been examined.

NOTE.—But when *and*, or join two nouns or adjectives that refer to the same object, or that form a single whole, the article should not be inserted:—'Moses was the leader and law-giver of Israel.' 'Here is the pestle and mortar.' 'He is a common or private soldier.' 'Bring me a cup and saucer.' 'A black and a white horse' = two horses, one black and the other white; 'a black and white horse' = one horse that is partly black and partly white. Similarly, 'The manes of black and white horses are gray'; but 'the manes of black and of white horses,' if two classes of horses are intended. Poetry is not bound by this rule: Coleridge has 'A sadder and a wiser man,' where only one man is intended; and conversely Tennyson, p. 103. Cf. 130, (a), (b); 586.

463. 'A' misplaced.

Incorrect : There is *more important a* question than this.

Correct : There is *a more important* question than this.

NOTE.—'There is *no more important a* question' is right. We say—'So *glorious a* career' (not 'A *so glorious* career'), 'How *hard a* task', 'Many *a* man'; but not 'This is *not sufficient an* excuse.'

PRONOUNS.

464. 'I,' 'me' (with nouns or other pronouns) placed first.

1. *Incorrect* : I and John went home together.

Correct : John and I went home together.

2. *Incorrect* : Divide it between me and him.

Correct : Divide it between him and me.

NOTE.—But a sentence *confessing a fault* would run—'It was I and John that broke the window.' The business formula is 'For self (= myself) and partner,' not 'partner and self.'

465. You and I for You and me.

Incorrect : Everything is settled between you and I.

Correct : Everything is settled between you and me.

NOTE.—Similarly, 'They invited him and I' should be *him and me*; 'Let John and I go' should be, *John and me*. In 'Us children can manage for ourselves,' *us* should be *we*.

466. Yours and my, etc., for Your and my.

Incorrect : I think yours and my horse are both lame.

Correct : { I think your and my horses are both lame.
I think your horse and mine are both lame.

NOTE.—Similarly, 'Mine and John's name' is wrong for 'John's name and mine.' The absolute possessives cannot be used attributively. In the same way, for 'There were none or only a few ladies present,' write 'There were no ladies or only a few present.'

467. Misuse of 'Self.'

1. *Incorrect* : John and myself will be present.

Correct : John and I will be present.

2. *Incorrect* : I am quite well. How's yourself?

Correct : I am quite well. How are you?

NOTE.—Avoid ambiguity in the use of *self*, as in 'He is fond of shooting himself,' but none of his neighbours are sportsmen'; 'After his wife's death, he lived on himself for some years.' In each case place *himself* immediately after *he*.

468. 'My,' 'his,' etc., used as antecedents.

Incorrect: Follow in *his* steps who is your leader.

Correct: Follow in the steps of *him* who is your leader.

469. Confusion of Gender.

1. *Incorrect*: Here is the horse: *its* price is £50, and *he* is perfectly sound.

Correct: Here is the horse: *his* price is £50, and *he* is perfectly sound.

NOTE.—Or write *its* and *it* for *his* and *he*.

2. *Incorrect*: When England speaks, *its* watch word is duty.

Correct: When England speaks, *her* watch word is duty.

NOTE.—England, being personified, is feminine, not neuter [115, (2)].

470. Confusion of Number.

1. *Incorrect*: The cat was once a sacred animal; *they* were worshipped in Egypt.

Correct: The cat was once a sacred animal; *she* (or *it*) was worshipped in Egypt.

2. *Incorrect*: *They* are a fine specimen of the type.

Correct: *They* are fine specimens of the type.

3. *Incorrect*: He is one of those men who cannot conceal *his* opinions.

Correct: He is one of those men who cannot conceal *their* opinions.

NOTE.—Similarly, in 'I am not one of those who make friends with everyone I meet,' *I* should be *they*. Cf. 480.

471. Confusion of Person.

1. *Incorrect*: It is *thy* heart, my friend, that will suffer; the brunt of the calamity will fall on *you*.

Correct: It is *your* heart, my friend, that will suffer; the brunt of the calamity will fall on *you*.

NOTE.—Or substitute *thee* for *you* in the first sentence.

2. *Incorrect*: In the eyes of the world I am a mere lawyer, spending *his* days in the Courts and confining *myself* to the study of precedents.

Correct: In the eyes of the world I am a mere lawyer, spending *my* days in the Courts and confining *myself* to the study of precedents.

NOTE.—Or substitute *himself* for *myself* in the first sentence. Observe that we say 'I who *am* your leader,' but 'I am the man who *is* your leader.'

472. *Whose for Of Whom.*

Incorrect: This is my house, *whose* door is painted green.

Correct: This is my house, the door of *which* is painted green.

NOTE.—Instances of this and of 468 occur in poetry and occasionally in prose, but both constructions should be avoided by the young writer. See 162, 179.

473. *Who for Which (174).*

Incorrect: *Who* is the taller, you or I?

Correct: *Which* is the taller, you or I?

NOTE.—Similarly, *whoever* should be *whichever* in 'The issue of the conflict will be disastrous to both, *whoever* wins.'

474. *Which for As.*

1. *Incorrect*: My cousin is a doctor, *which* I should like to be.

Correct: My cousin is a doctor, *as* I should like to be.

2. *Incorrect*: He lost his way in the wood, *which* I expected.

Correct: He lost his way in the wood, *as* I expected.

475. 'And which,' 'But which,' etc., used without being preceded by another 'Which.'

Incorrect: This is a tree easy to climb *and which* is full of fruit.

Correct: { This is a tree *which* is easy to climb *and which* is full
of fruit.
This is a tree *that* is easy to climb and full of fruit.

NOTE.—Another instance: 'He next showed on the screen an object found at Ephesus, now in his own possession, *and which* was also exhibited.' Insert *which* *was* before *now*. Similarly with *who*: 'Men of high birth, *but who* had sunk into poverty' should be 'Men *who were* of high birth, *but who*, etc.' Sometimes it is sufficient to omit the *and*, as in 'The three last children . . . were born when he was in comfortable circumstances, *and which* to his previous life were affluence' (*Alison*). In 'He is a man of real energy, *and who* flies at high game,' to omit *and* would make the sentence ambiguous; say '*and one who*.' In the same way, *and such as* could be substituted for '*and which* to his previous life' above. In 'We then entered the rooms, *which were* covered with pictures, *and which* were painted in water-colours' *and* must be omitted, otherwise the second *which* is made to relate to *rooms* instead of to *pictures*. In 'I saw the man whom we met yesterday, *and whom* to know is to esteem,' *and* must be omitted, because the first clause is restrictive and the second is continuative (176, note). It is better also to substitute *that* for the first *whom*; or the relative may be omitted.

476. 'Which,' 'It,' used to relate to a clause.

1. *Incorrect* : He spoke for two hours without a pause, *which* shows how fluent he is.
Correct : He spoke for two hours without a pause, *a fact* *which* shows how fluent he is.
2. *Incorrect* : Man has the power of prehension with the thumb, *which* the ape does not possess.
Correct : Man has the power of prehension with the thumb, *a power* *which* the ape does not possess.
3. *Incorrect* : I am sorry the ball fell into your garden ; *it* shall not occur again.
Correct : I am sorry the ball fell into your garden ; *such a thing* (or *this*, 168) shall not occur again.

NOTE.—In (1) the first *which* grammatically relates to *pause* ; in (2) to *thumb* ; and in (3) *it* relates to *ball*. Other words—*circumstance*, *statement*, *notion*, *belief*, *task*, *incident*, *event*—may be inserted, to fit the sense :—' He said that the Government had made a mistake, *a statement* *which* was much applauded' ; ' He tried to carry the business through in one day, *a task* *which* was too much for his powers' ; ' The next day the Town-hall was opened ; *the event* caused much excitement.'

477. Whom for Who.

1. *Incorrect* : *Whom* do men say that I am ?
Correct : *Who* do men say that I am ?
2. *Incorrect* : Somebody told me, I forget *whom*.
Correct : Somebody told me, I forget *who*.
3. *Incorrect* : Admit no one, be he *whom* he may.
Correct : Admit no one, be he *who* he may.

NOTE.—A common error. Even Emerson writes :—' The same affinity will exert its energy on *whomsoever* is as noble as these men ' ; and Beaumont and Fletcher :—' Tiribasis . . . asked me *whom* I thought would overcome.' The origin of this error and of the next is explained in 588, (10), (11).

478. Who for Whom.

- Incorrect* : Here comes my uncle, *who* John told me he had met yesterday.
Correct : Here comes my uncle, *whom* John told me he had met yesterday.

NOTE.—Since the relative is the object of *met*, it must be in the objective case.

479. They who, Them who for Those who.

1. *Incorrect*: Only *they who* have tickets will be admitted.
Correct: Only *those who* have tickets will be admitted.
2. *Incorrect*: Be kind to *them who* ask for help.
Correct: Be kind to *those who* ask for help.

NOTE.—*They that, them that* is common in seventeenth century English :—
 ‘*Them that* honour me I will honour, and *they that* despise me shall be lightly esteemed’ (*Bible*).

480. A Relative Pronoun (with plural antecedent) followed by a singular verb.

- Incorrect*: This is one of the boldest plans that *has* ever been proposed.
Correct: This is one of the boldest plans that *have* ever been proposed.

481. Another Pronoun substituted for the Relative Pronoun.

1. *Incorrect*: We read of a man who was a great general, but *he* was a leper.
Correct: We read of a man who was a great general, but *who* was a leper.
2. *Incorrect*: He had an old boat, which he made into a house, and lived *in it* for some time.
Correct: He had an old boat which he made into a house, and *in which* he lived for some time.
3. *Incorrect*: This is the boy whose hat was lost and *his* purse stolen.
Correct: This is the boy whose hat was lost and *whose* purse was stolen.

NOTE.—Or write: ‘whose hat was lost and purse stolen.’

482. Omission of the Relative.

1. *Incorrect*: Here is the book which I admired and *is* full of pictures.
Correct: Here is the book which I admired and *which* is full of pictures.
2. *Incorrect*: There are many people say the contrary.
Correct: There are many people *who* say the contrary.

3. *Incorrect*: Tickets will be given to those boys desirous of competing.

Correct: Tickets will be given to those boys *who are* desirous of competing.

NOTE.—The omission of the relative when it is *subject* of a verb [as in (2)] is not unusual in poetry, but in prose it is a colloquialism, as is also the omission in (3); in ‘Bring *me* those sections of the Act relating to bankrupts,’ *relating* should be *that relate*. In a sentence like ‘Mr. J. Brown, Sir George Robinson, the Mayor of the town, and Mr. W. Jones were present,’ it is uncertain whether ‘the Mayor of the town’ is in apposition with Sir George Robinson or not. If so, insert *who is* after ‘Robinson.’

483. As for Such as.

Incorrect: Above are two dragons, *as* are often seen in heraldry.

Correct: Above are two dragons, *such as* are often seen in heraldry.

484. That, Which for As after Such.

Incorrect: No *such* precautions were taken *that* might have prevented the disaster.

Correct: No *such* precautions were taken *as* might have prevented the disaster.

NOTE.—Similarly, in ‘At *such* time *when* the Court sees fit,’ *when* should be *as*. See 186, (1).

485. The same for It

Incorrect: I hear you have bought a motor-car, and I hope you are pleased with *the same*.

Correct: I hear, etc., and I hope you are pleased with *it*.

NOTE.—*The same* belongs mainly to legal diction. So with *anent* for ‘about’; *such* for ‘the,’ ‘this’; *the said* for ‘before spoken of’ as, ‘He talks of a letter *that* he sent me; but I have not received *such* letter.’

486. Some for Any.

1. *Incorrect*: If *some* of you make a noise, they shall be punished.

Correct: If *any* of you make a noise, they shall be punished.

2. *Incorrect*: I have not got *some* pens.

Correct: I have not got *any* pens.

487. ‘One of’ for ‘That of.’

Incorrect: His situation is *one of* doorkeeper to the House.

Correct: His situation is *that of* doorkeeper to the House.

NOTE.—‘His situation is *one of* great emolument’ is correct.

488. *His* for *One's* (*Indef.*).

Incorrect : One should take care of *his* books.

Correct : One should take care of *one's* books.

NOTE.—*His* is correct with Definite *one* : 'One of the men lost *his* hat.' Several *one's* should be avoided, as : 'One should not depend for *one's* happiness on *one's* friends or *one's* surroundings.' Write *we* and *our*, or *people* and *their*. Never use *one* for *I* : as, '*One* got up late, and so *one* lost *one's* train.'

489. *Whatever* for *What ever*.

Incorrect : When he said that, *whatever* did you reply ?

Correct : When he said that, *what ever* did you reply ?

NOTE.—*Whatever* is an indefinite, not an interrogative pronoun. *What ever* ? means 'What in the world ?' and is a colloquialism. Similarly with *however* and *how ever*.

490. '*Either*,' '*Neither*,' '*Each*,' '*One*,' '*Every one*,' '*Any one*.' treated as plurals.

1. *Incorrect* : *Neither* of us *were* present.

Correct : *Neither* of us *was* present.

2. *Incorrect* : *Each* of these thousands of soldiers *are* eager to fight.

Correct : *Each* of these thousands of soldiers *is* eager to fight.

3. *Incorrect* : *One* has a strong objection to seeing *their* property destroyed.

Correct : { *One* has a strong objection to seeing *one's* property destroyed.
People have a strong objection to seeing *their* property destroyed.

4. *Incorrect* : *Every one* should respect *their* superiors.

Correct : *Every one* should respect *his* superiors.

5. *Incorrect* : I will help *any one* in whatever subject *they* choose.

Correct : I will help *any one* in whatever subject *he* chooses.

NOTE.—But 'All the soldiers *are* each eager to fight' is correct. Again, 'More than one king *were* (not *was*) blind' is right, since *more* = more kings.

491. *Either*, *Neither* for *Any*, *None*.

1. *Incorrect* : I have not read *either* of these three books.

Correct : I have not read *any* of these three books.

2. *Incorrect* : He may be *any one* of these or *neither*.

Correct : He may be *any one* of these or *none*.

492. 'Each' misplaced.

Incorrect: The Duke, the Marquis, and the Earl *each takes* precedence of the Baron.

Correct: The Duke, the Marquis, and the Earl *take each* precedence of the Baron.

493. 'Another' followed by 'From.'

Incorrect: This is quite another kind of cloth *from* that.

Correct: This is quite another kind of cloth *than* that.

VERBS.

494. Passive for Active.

1. *Incorrect*: Great advantages *are accrued* from this measure.

Correct: Great advantages *accrue* from this measure.

2. *Incorrect*: What will *be ensued* on this?

Correct: What will *ensue* on this?

3. *Incorrect*: These mistakes are difficult *to be avoided*.

Correct: These mistakes are difficult *to avoid*.

4. *Incorrect*: The ship has been attempted *to be saved*.

Correct: It has been attempted *to save* the ship.

NOTE.—Better: 'An attempt has been made to save the ship.'

495. Passive for Active Infinitive, after Adjectives.

Incorrect: This prize is hard *to be won*.

Correct: This prize is hard *to win*.

496. Passive use of 'To avail oneself of'

Incorrect: The new remedy could not *be availed of* in this case.

Correct: The new remedy could not *be employed* (or *used*) in this case.

NOTE.—These reflexive verb forms (201) cannot be used in the passive voice. Also, 'He refused to *avail of* my help' is wrong for *avail himself of*.

497. Present Tense after 'As if,' 'As though.'

1. *Incorrect*: He looks as if he *suspects* something.

Correct: He looks as if he *suspected* something.

2. *Incorrect*: You act as though nothing *depends* upon you.

Correct: You act as though nothing *depended* upon you.

NOTE.—'He looks as if he *suspects*' = 'He looks as he would look if he *suspects*,' where the present is clearly incorrect.

498. Present Imperfect Continuous Tense misused.

Incorrect: This is the first time *I am hearing* of it.

Correct: This is the first time *I have heard* of it.

499. Plural for Singular.

1. *Incorrect*: All the business that is left *are* mere details.

Correct: All the business that is left *is* mere details.

2. *Incorrect*: The only difficulty in the way of his escape *were* his wife and children.

Correct: The only difficulty in the way of his escape *was* his wife and children.

NOTE.—Conversely, 'Those details of the business *form* (not *forms*) matter for consideration' is correct, since, in each case, the verb should agree with the subject. We say 'Two and two *make* four,' but 'Twice two *makes* four.'

500. -eth for -est.

Incorrect: Where thou *goeth* I will go.

Correct: Where thou *goest* I will go.

501. 'To' omitted after 'and,' 'or,' when they join distinct notions.

1. *Incorrect*: We are told to rejoice *and weep* with others.

Correct: We are told to rejoice *and to weep* with others.

2. *Incorrect*: It lies in your power to succeed *or fail*.

Correct: It lies in your power to succeed *or to fail*.

NOTE.—But when *and*, or join two kindred notions, *to* should not be inserted:—'The soldier was left to bleed *and die* on the field'; 'Take care not to refuse or neglect a good offer.' Cf. 462.

502. An Adverb or Adverbial Phrase placed between 'to' and the Infinitive.

1. *Incorrect*: I wish to *fully answer* your question.

Correct: { I wish *fully to answer* your question.
{ I wish to *answer* your question *fully*.

2. *Incorrect*: I do not intend to *in any way object* to his proposal.

Correct: I do not intend to *object in any way* to his proposal.

NOTE.—The 'split infinitive' (unknown in old English) is avoided by careful writers. 'The Civil Service is too loyal to *ever grumble* at any change that is made by the powers that be' (*Newspaper Letter*) is both ugly and misleading; write 'ever to grumble.' A similarly awkward 'split' occurs in 'They had provided themselves *with, as far as they could, written* authority,' for which write 'They had provided themselves, as far as they could, *with,*' etc.; and for 'I pardon *your for the first time being late* for school,' write 'your being late, since it is the first time.'

503. *Providing* for *Provided* (278, note).

Incorrect: *Providing* there is room, I will invite him.

Correct: *Provided* there is room, I will invite him.

NOTE.—Conversely, ‘*Admitted* that I am right, we must succeed’ should be *admitting*. *Provided* must not be treated as synonymous with *if*: *Provided* the horse is lame, I will not ride him’ is wrong. *Provided* implies a stipulation and a person interested in its fulfilment.

504. *Pretending* for *Pretended*.

Incorrect: The king arrived, followed by the *pretending* friar.

Correct: The king arrived, followed by the *pretended* friar.

505. *Mistake* for *Be mistaken*.

Incorrect: You *mistake* in saying that I am wrong.

Correct: You *are mistaken* in saying that I am wrong.

NOTE.—We say ‘You *mistake* my meaning,’ but ‘You *are mistaken* in your conclusion.’

506. *Hear* for *Listen* to.

Incorrect: He spoke so rudely that I would not *hear* him.

Correct: He spoke so rudely that I would not *listen* to him.

507. *Transfer* for *Convert*.

Incorrect: The old abbey has been *transferred* into farm buildings.

Correct: The old abbey has been *converted* into farm buildings.

508. *Don't* for *Doesn't*.

Incorrect: He *don't* care what he says.

Correct: He *doesn't* care what he says.

NOTE.—Never use *I ain't* for *I'm not*, *you ain't* for *you're not*, or *he ain't* for *he's not*; and avoid *We, you, they aren't* for *we're not, you're not, they're not*. But *aren't* is used in interrogations: *arn't I? arn't you? isn't he? arn't we?* etc. All these are colloquial forms.

509. ‘*Got*’ inserted unnecessarily.

Do not write: She has *got* beautiful hair.

Write: She has beautiful hair.

NOTE.—This use of *got* is colloquial, not literary; *got* means ‘acquired’: ‘I have bought and sold and *got* gain.’ Another colloquialism is the use of *get* for *reach*: ‘I *got* home at five o'clock,’ instead of ‘I *reached* home.’ *Get* for *become* is common: ‘to *get* well,’ ‘to *get* wet,’ ‘to *get* married’; but ‘I *got* (for *became*) very ill,’ ‘I cannot *get* (for *have*) this letter written in time’ are hardly literary.

510. Expect for Suppose, Conclude.

Incorrect: I *expect* you have heard of his illness.

Correct: I *suppose* you have heard of his illness.

NOTE.—This use of *expect* is colloquial, not literary.

511. Claim for Maintain, Assert, Declare.

1. *Incorrect*: I *claim* that you are wrong.

Correct: I *maintain* that you are wrong.

2. *Incorrect*: He *claims* his razor to be the best on the market.

Correct: He *declares* his razor to be the best on the market.

512. Lay for Lie.

Incorrect: The horse has *laid* down in the grass.

Correct: The horse has *lain* down in the grass.

513. Deny for Refuse.

Incorrect: I said I would help him, but he *denied* my offer.

Correct: I said I would help him, but he *refused* my offer.

NOTE.—Similarly, *denial* for *refusal*:—After her *denial* of me I should have dreaded the charge of selfishness if I had opened my lips again' (*Mark Rutherford*).

514. Stop, Stay for Reside, Live.

Incorrect: Where shall you *stop*, when you settle in London?

Correct: Where shall you *reside*, when you settle in London?

NOTE.—*Stop* is inelegant in such sentences as 'I shall *stop* with a friend for a few days'; *stay* should here be used: but neither word is properly applied to *permanent, habitual abode*.

515. Hire for Let.

Incorrect: Mr. Smith offered to *hire* his park to the corporation.

Correct: Mr. Smith offered to *let* his park to the corporation.

516. Fetch for Bring.

Incorrect: I have forgotten to *fetch* my book.

Correct: I have forgotten to *bring* my book.

NOTE.—*Fetch* is to go and come back with. *Bring* is to come with without the notion of previous going.

517. Bring for Take.

Incorrect: I shall *bring* this box to London with me.

Correct: I shall *take* this box to London with me.

518. *Go for Come.*

Incorrect: I hope to *go* and see you to-morrow.

Correct: I hope to *come* and see you to-morrow.

NOTE.—In such sentences as the above the speaker adopts the standpoint of the person he addresses, and therefore says that he will *come* to or with him, not *go*. Compare the following:—

I *asked* him to *come* and *bring* his books with him.

I *told* him to *go* and *take* his books with him.

519. *Aggravate for Annoy.*

Incorrect: His conduct is very *aggravating*.

Correct: His conduct is very *annoying*.

NOTE.—*Aggravate* means ‘intensify’: as, ‘His impudence *aggravates* his guilt.’

520. *Wish for Wish for.*

Incorrect: I do not *wish* any reward for my labours.

Correct: I do not *wish for* (or *want*) any reward for my labours.

521. *Take for Cost.*

Incorrect: It will *take* you much trouble to do this.

Correct: It will *cost* you much trouble to do this.

NOTE.—‘You will have to take much trouble’ is correct.

522. *Resemble for Compare.*

Incorrect: This rock has been *resembled* to a castle.

Correct: This rock has been *compared* to a castle.

NOTE.—‘This rock *resembles* a castle’ is correct.

523. *Grant, etc., for Permit, etc.*

Incorrect: The law *grants* civil officers to hold such posts.

Correct: The law *permits* civil officers to hold such posts.

NOTE.—‘Grants permission to’ would be right. *Grant, concede, accord*—unlike *permit, allow, empower, authorise*—are not constructed with the infinitive.

524. *Arise for Rise.*

Incorrect: The battle made this village *arise* to fame.

Correct: The battle made this village *rise* to fame.

525. *Allude for Refer.*

Incorrect : He openly *alluded* to my conduct in the matter.

Correct : He openly *referred* to my conduct in the matter.

NOTE.—To *allude* is to refer casually or indirectly, to hint at, as : ‘He *alluded* to a secret which he dared not disclose.’ Sometimes ‘*allude*, to’ is misused for ‘*mention*,’ as : ‘Do not *allude* to my recommendation of him to you.’

526. *Realise for Notice, Understand, etc.*

1. *Incorrect* : I did not *realise* that he was gone.

Correct : I did not *notice* that he was gone.

2. *Incorrect* : You do not *realise* my views about this.

Correct : You do not *understand* my views about this.

3. *Incorrect* : The result did not *realise* my expectations.

Correct : The result did not *fulfil* my expectations.

NOTE.—*Realise* is a much overworked word. For ‘He does not *realise* the importance of this event’ write ‘He does not *appreciate*’; and for ‘The horse he sold *realised* £20’ write *fetches*.

527. *Await for Wait.*

Incorrect : I am *awaiting* with anxiety to hear your report.

Correct : I am *waiting* with anxiety to hear your report.

NOTE.—*Await* is always transitive : ‘I am *awaiting* your report with anxiety’ is correct.

528. *Substitute for Replace.*

Incorrect : These studies might be advantageously *substituted* by others.

Correct : These studies might be advantageously *replaced* by others.

NOTE.—‘Other studies might be advantageously substituted for these’ is correct. We substitute one thing for another, but replace one thing by another. This error is common, e.g. : ‘A piece of diseased bone of the leg was removed and *substituted* by a piece of the young man’s rib-bone’ (*Newspaper*).

529. *Proceeded, etc., for Who has proceeded, etc.*

Incorrect : This is the property of a gentleman *proceeded* to the Colonies.

Correct : This is the property of a gentleman *who has proceeded* to the Colonies.

NOTE.—Of this error ‘A *failed* candidate’ for ‘a candidate *who has failed*’ is another instance, which convenience has brought into use. But ‘a *failing* subject’ and ‘a *failing* examiner’ are mere examination slang. Cf. 227.

ADVERBS.

530. *Very* for *Much*.

Incorrect: I am *very* interested in your story.

Correct: I am *much* interested in your story.

NOTE.—The rule is that with adjectives and adverbs in the positive degree, and with present participles used as adjectives, *very* is used:—‘This book is *very* amusing.’ With adjectives and adverbs in the comparative degree, and with past participles, *much* is used:—‘I thought him looking *much* altered.’ A few past participles that are used so frequently as to be reckoned as adjectives, take *very* before them: as, ‘*very* tired,’ ‘*very* pleased,’ ‘*very* delighted.’

531. *Too* for *Too much*.

Incorrect: I am *too* offended to accept your excuse.

Correct: I am *too much* offended to accept your excuse.

NOTE.—The same rule applies here as in 530: we say ‘*too* angry,’ but ‘*too much* provoked.’ R. Browning’s ‘I have *too* trusted to my own wild wants’ is mere poetic licence.

532. *Quite* for *Very*.

Incorrect: I am *quite* sorry to hear this news.

Correct: I am *very* sorry to hear this news.

NOTE.—*Quite* should, strictly, be used only in the sense of *perfectly*, *completely*:—‘He is *quite* innocent,’ ‘I am *quite* well.’ Colloquially, we say ‘You have been *quite* a long time (=a very long time) coming,’ ‘You are *quite* a stranger’ (=a complete stranger), ‘He made *quite* a sensation’ (=a great sensation). *Quite* does not admit of qualification: we cannot say ‘almost quite.’

533. ‘*Otherwise*’ misused.

1. *Incorrect*: My happiness or *otherwise* depends upon your decision.

Correct: My happiness or *the contrary* depends upon your decision.

2. *Incorrect*: This is rather an advantage than *otherwise*.

Correct: This is rather an advantage than *not*.

NOTE.—*Otherwise* is an adverb, and should not be used to represent a noun. Observe that in (2) *not* = ‘not an advantage’ = ‘a drawback.’

534. Equally for As much.

Incorrect: Thanks are due *equally* to my colleague as to myself.

Correct: Thanks are due *as much* to my colleague as to myself.

NOTE.—‘Thanks are due to my colleague *equally with* myself’ would be correct. Similarly—

Incorrect: The innocent were treated with *equal* harshness as the guilty.

Correct: { The innocent were treated *with the same* harshness as the guilty.
 { The innocent were treated *equally harshly with* the guilty.

535. As well for As soon.

Incorrect: I would *as well* go as stay.

Correct: I would *as soon* go as stay.

536. Just as well for All the same.

Incorrect: He made her presents, but she hated him *just as well*.

Correct: He made her presents, but she hated him *all the same*.

537. Also for As well as.

Incorrect: His speech was too long, *also* difficult to hear.

Correct: His speech was too long *as well as* difficult to hear.

NOTE.—*Also* is an adverb, not a conjunction. We can say ‘His book shows bad taste, *as also* many defects in style.’

538. Of course for Certainly, Undoubtedly.

Incorrect: ‘Is he the best boy in his class?’—‘*Of course* he is.’

Correct: ‘Is he the best boy in the class?’—‘*Certainly* he is.’

NOTE.—This slovenly use of *of course* is rather common. *Of course* should be employed to denote a *natural* or an *inevitable* consequence:—‘Is the whole always greater than its part?’ ‘*Of course* it is’; ‘To pronounce the favour of the crown to be *of course* incompatible with the confidence of the people, appears dangerous in theory’ (*Mahon*); ‘A mind well lodged, and masculine *of course*’ (*Cowper*).

539. Hardly, Freely, Directly, Nearly for Hard, Free, Direct, Near (142).

1. *Incorrect*: He was *hardly* hit by his friend’s bankruptcy.

Correct: He was *hard* hit by his friend’s bankruptcy.

2. *Incorrect*: Tickets can be obtained *freely*.

Correct: Tickets can be obtained *free*.

3. *Incorrect*: Do not ramble, but go home *directly*.

Correct: Do not ramble, but go home *direct*.

4. *Incorrect*: I have never seen the sea *nearly*.
Correct: I have never seen the sea *near*.

NOTE.—‘*Hardly* hit’ means ‘*scarcely* hit’; ‘*hard* hit’ means ‘*severely* hit.’ ‘*Presented freely*’ means ‘*presented liberally*’; ‘*presented free*’ means ‘*presented gratuitously*.’¹ ‘*Directly*’ means ‘*immediately*’; ‘*direct*’ means ‘*straight*,’ as in ‘I shall go *straight* home.’ ‘*Nearly*’ means ‘*almost*,’ not ‘*close at hand*.’ This error is common: as, ‘The publishers will be pleased to send *freely* to all applicants a list,’ etc. (*Publisher’s Circular*); ‘Her hair hung *straightly* down’ (*J. Stephens*); ‘*Aim straightly!*’ (*Mrs. E. B. Browning*); ‘A man coming *freshly* from Europe’ (*Kinglake*). Even an adverb *fastly* has been coined. ‘My venture turned out *successfully*’ is wrong; write *successful*. We say, ‘It sounds *bad* (morally) to hear a child swear,’ but ‘In such a small room the music sounded *badly*.’

540. *Firstly* for *First*.

- Incorrect*: *Firstly*, I have been insulted; secondly, I have been wronged.
Correct: *First*, I have been insulted; secondly, I have been wronged.

NOTE.—This error is very common, arising from a desire for symmetry of expression. One might as well say *nextly*. Cf. ‘*First* (for I detest your ridiculous and most pedantic neologism of *firstly*)—first, the shilling for which I have given a receipt; secondly, two skeins of suitable thread’ (*De Quincey*).

541. *Likely* for *Probably*.

- Incorrect*: I shall *likely* leave home to-morrow.
Correct: I shall *probably* leave home to-morrow.
 NOTE.—‘I shall *very likely* leave home’ would be correct.

542. *Literally* for *Actually*.

- Incorrect*: When he saw me, he *literally* took to his heels.
Correct: When he saw me, he *actually* took to his heels.

NOTE.—*Literally* means *to the letter*, *exactly*, as in ‘*literally* true.’ We can say that passengers in a burning train ‘were *literally* roasted,’ i.e. were roasted in the full sense of that term, without exaggeration; but it is absurd to say of an unruly schoolboy that he ‘*literally* laughed aloud,’ since there is no exaggeration in the statement; or to use *literally* of a figurative expression, as in ‘His clever acting *literally* brought down the house.’

543. *Agreeable* for *Agreeably*.

- Incorrect*: *Agreeable* to the order of the day, the house adjourned.
Correct: *Agreeably* to the order of the day, the house adjourned.

¹ In Bible, *Rev.* xxii. 17, *freely* (δωρεάν, as a free gift) is misleading.

544. *So long for So far.*

Incorrect: We have *so long* treated of England; we now turn to Ireland.

Correct: We have *so far* treated of England; we now turn to Ireland.

545. *Up for Down.*

Incorrect: Poets from Pope and Byron *up* to the time of Swinburne.

Correct: Poets from Pope and Byron *down* to the time of Swinburne.

NOTE.—We use *up* in reckoning *backwards*: ‘Prime Ministers from Asquith *up* to Walpole.’

546. *Worse for More.*

Incorrect: I dislike deception *worse* than open opposition.

Correct: I dislike deception *more* than open opposition.

NOTE.—On the other hand, we do not like one thing *more*, but *better*, than another.

547. *Never for Not.*

Incorrect: I *never* took his knife; he must have lost it.

Correct: I *did not* take his knife; he must have lost it.

NOTE.—This use of *never* as an emphatic *not* is colloquial, not literary. ‘I *never* remember to have seen him’ is wrong for ‘I *do not* remember *ever* to have seen him,’ because the *not* (*never*=*not ever*) belongs to *remember* and the *ever* to *have seen*.

548. *No for Not.*

Incorrect: In face of the *no* unreasonable objections I decline.

Correct: In face of the *not* unreasonable objections I decline.

549. ‘*Not*’ misplaced.

Incorrect: Everybody does *not* like dancing.

Correct: *Not* everybody likes dancing.

NOTE.—‘*Not* always in time’=‘Sometimes late’; ‘*Always* not in time’=‘*Always* late.’

550. *All not for Not all.*

Incorrect: *All* who support him are *not* seeking their own ends.

Correct: *Not all* who support him are seeking their own ends.

551. Not for Unless.

Incorrect: Children, *not* requested to attend, are not admitted.

Correct: Children, *unless* requested to attend, are not admitted.

552. Double Negative.

1. *Incorrect*: I cannot find my pen *nowhere*.

Correct: { I cannot find my pen *anywhere*.
Nowhere can I find my pen.

2. *Incorrect*: The weather is so bad, that I shall *not* be surprised if it does *not* rain presently.

Correct: The weather is so bad, that I shall *not* be surprised if it rains presently.

3. *Incorrect*: I do *not* deny that a reason may *not* be found for this.

Correct: I do *not* deny that a reason may be found for this.

4. *Incorrect*: No one expects that the Premier will *not* decline to receive the deputation

Correct: No one expects that the Premier will decline to receive the deputation.

NOTE.—Similarly. 'No one scarcely understands this' should be 'Scarcely anyone,' etc. Sometimes a necessary *not* is omitted, as in 'I gladly accept the appointment, and have no fear of satisfying your requirements'; where *not* should be inserted before 'satisfying.' A Negation may be rightly used to express a modified affirmative, as in 'I am *not* sorry (=rather glad) he lost, as it will be a lesson to him'; 'It is *not* impossible that you may recover the money,' which implies that the event is highly improbable.

PREPOSITIONS.

553. Preposition inserted (410).

1. *Incorrect*: He has *resigned from* the office of commander-in-chief.

Correct: He has *resigned* the office of commander-in-chief.

NOTE.—A common error. It often appears under the form 'He has resigned *from* the Society, Association, Club,' etc., for 'He has resigned his membership of the Society,' etc.

2. *Incorrect*: My attempt to see him was *in vain*.

Correct: My attempt to see him was *vain*.

3. *Incorrect*: Where have you been *to*?

Correct: Where have you been?

554. Preposition repeated.

Incorrect : This is the book *with* which, when I saw it yesterday,
I was much pleased *with*.

Correct : This is the book *with* which, when I saw it yesterday,
I was much pleased.

NOTE.—Or, *which* or *that* can be substituted for *with* *which* in the first sentence.

555. Preposition omitted.

1. *Incorrect* : He excelled in any occupation he chose to exert
his abilities.

Correct : He excelled in any occupation he chose to exert
his abilities *in*.

NOTE.—Better, ‘*in which* he chose to exert his abilities.’

2. *Incorrect* : He writes with a vigour *that* no one else has
written before him.

Correct : He writes with a vigour *with which* no one else has
written before him.

3. *Incorrect* : I aspire to what most people are averse.

Correct : I aspire to what most people are averse *to*.

4. *Incorrect* : { It is incumbent to decide at once.
It is incumbent that you should decide at once.

Correct : It is incumbent *upon* you to decide at once.

5. *Incorrect* : Your action admits no excuse.

Correct : Your action admits *of* no excuse.

6. *Incorrect* : I joked him about his shabby hat.

Correct : I joked *at* him about his shabby hat.

7. *Incorrect* : He has been operated for appendicitis.

Correct : He has been operated *upon* for appendicitis.

8. *Incorrect* : I was prevented going.

Correct : I was prevented *from* going.

NOTE.—So with *hinder*, *prohibit*, *debar*, *preclude*, *discourage*, etc.

556. From for Since.

Incorrect : I have been ill *from* yesterday morning.

Correct : I have been ill *since* yesterday morning.

NOTE.—*From* is prefixed to the point of time at which an action begins, when the time at which the action ends is also specified :—‘I have been ill *from* yesterday morning *till* this evening.’ *From* may be used also when the action is continuous or is constantly repeated : as, ‘He has been lame *from* childhood’ ; ‘I draw full pay *from* the date of arrival.’

557. Since for For.

(1) *Incorrect*: I have been ill *since* two months.

Correct: I have been ill *for* two months.

NOTE.—This error occurs in—‘Villon students have known *since* twenty years that these three poor children were the three richest money-lenders in Paris!’ (*newspaper article*). *Since* refers not to *space* but to *point* of time: as, ‘I have been ill *since* last year.’ ‘This is the first time I have seen him *after* four years’ is wrong; write ‘*for* four years.’

558. After for In.

Incorrect: I shall be able to go *after* a week.

Correct: I shall be able to go *in* a week (or *in* a week’s time).

559. Or after Between.

Incorrect: The choice lies between a tax on corn *or* a tax on manufactures.

Correct: The choice lies between a tax on corn *and* a tax on manufactures.

560. ‘With’ treated as equivalent to ‘And.’

Incorrect: The general, *with* all his soldiers, *were* killed.

Correct: The general, *with* all his soldiers, *was* killed.

NOTE.—In the same way, ‘John, accompanied by Charles and James, *have* come’ is wrong for ‘*has* come.’ Similarly with *as well as*:—‘John as well as Charles *have* gone’ should be ‘*has* gone.’ In such sentences the word or words introduced by *with*, *as well as*, etc., are parenthetical. Hence also ‘He as well as I *am* here’ is incorrect for ‘He as well as I *is* here.’ (Better, ‘He is here, as well as I.’) Note also: ‘Town after town *was* (not *were*) captured’; ‘Much powder and shot *was* (not *were*) wasted,’ where *much*=*much of*. Cf. 130, (3).

561. ‘As to’ inserted.

1. *Incorrect*: I doubt *as to* the need of an operation.

Correct: I doubt the need of an operation.

2. *Incorrect*: *As to* whether Chaucer wrote this poem is a matter of dispute.

Correct: Whether Chaucer wrote this poem is a matter of dispute.

562. Between for Among.

Incorrect: Divide these apples *between* you three.

Correct: Divide these apples *among* you three.

NOTE.—Conversely, when only two persons are mentioned, *among* is incorrect: ‘Divide these apples *among* you two’ should be *between*.

563. **Excepting for Except.**

Incorrect: No outsiders *excepting* the delegates were present.

Correct: No outsiders *except* the delegates were present.

NOTE.—‘No outsiders, *not excepting* (or *without excepting*) the delegates, were present’ is correct.

564. **In front of for In the presence of.**

Incorrect: He refused to repeat his confession *in front of* the judge.

Correct: He refused to repeat his confession *in the presence of* the judge.

NOTE.—*In front of* is ordinarily used of mere locality: as, ‘A tree stood *in front of* the house.’

CONJUNCTIONS.

565. **‘That’ repeated.**

Incorrect: He said that, if the correspondence, which had already caused so much delay, should be further protracted, *that* he should resign.

Correct: Omit the italicised *that* above.

566. **‘That’ omitted.**

1. *Incorrect*: It is only when he eats his swollen tongue troubles him.

Correct: It is only when he eats *that* his swollen tongue troubles him.

2. *Incorrect*: I assume these conditions, as stated, are satisfactory.

Correct: I assume *that* these conditions, as stated, are satisfactory.

NOTE.—Here the omission of *that* is wrong, because it is misleading. Otherwise its omission is common, but should be avoided when a long phrase or clause intervenes, as: ‘I notice in a long article of yours on the prevention and the cure of drunkenness you do not mention my name.’ Insert *that* before ‘you do not.’

567. **‘That’ omitted after ‘Now.’**

Incorrect: *Now* you are ill, I will act for you.

Correct: *Now that* you are ill, I will act for you.

568. *That for Whether after Doubt.*

Incorrect: Your rashness makes me *doubt that* you are right.

Correct: Your rashness makes me *doubt whether* you are right.

NOTE.—*Whether* implies an alternative ('right or not'); *that* does not: 'I do not *doubt that* you are right,' 'Who *doubts that* you are right?' are correct. We sometimes find '*I doubt that* you are right,' but here *doubt* = *suspect*.

569. 'As' inserted.

Incorrect: Few persons knew enough about him *as* to be aware that he would not do it intentionally.

Correct: Few persons knew enough about him to be aware, etc.

570. 'As' omitted.

1. *Incorrect*: He regarded himself a lost man.

Correct: He regarded himself *as* a lost man.

2. *Incorrect*: So important is this decision regarded, that etc.

Correct: { This decision is regarded *as* so important, that etc.
{ So important is this decision *considered*, that etc.

3. *Incorrect*: This must not be assumed true.

Correct: This must not be assumed *as* true.

4. *Incorrect*: She is described by some a ministering angel.

Correct: She is described by some *as* a ministering angel.

NOTE.—Verbs of 'describing'—*represent, portray, depict, mention, define, specify, characterise*—take *as*; but not verbs of 'naming'—*call, term, dub, style, entitle, denominate*; also *think, consider, esteem, count*. 'He passed *as* a rich man' is wrong for 'He passed *for*.'

571. *Directly for As soon as.*

Incorrect: *Directly* he comes, you may go.

Correct: *As soon as* he comes, you may go.

NOTE.—This use (with that in 567) is colloquial, not literary. *Directly*, like *now*, is an adverb, not a conjunction.

572. *Than, But for When after Scarcely, Hardly.*

1. *Incorrect*: He had *scarcely* left the house *than* his friend arrived.

Correct: He had *scarcely* left the house *when* his friend arrived.

2. *Incorrect*: He had *hardly* been on the ship five minutes *but* he jumped overboard.

Correct: He had *hardly* been on the ship five minutes *when* he jumped overboard.

573. But for Than after Other.

Incorrect: Art has no *other* aim *but* beauty.

Correct: Art has no *other* aim *than* beauty.

NOTE.—The origin of this error (and of that in 572) is explained in 588, (6), (36).

574. But for Than after No sooner [186, (9)].

Incorrect: The hunter *no sooner* saw the tiger *but* he climbed a tree.

Correct: The hunter *no sooner* saw the tiger *than* he climbed a tree.

575. Than for But after Else.

Incorrect: He did nothing *else than* laugh.

Correct: He did nothing *else but* laugh.

NOTE.—Similarly, 'He had no choice *than* to yield' is wrong for 'but to yield.'

576. Than for To, Rather than after Prefer.

1. *Incorrect*: I *prefer* joining the party at once *than* being left behind.

Correct: I *prefer* joining the party at once *to* being left behind.

2. *Incorrect*: I *prefer* to be poor and honest *than* to be rich and base.

Correct: I *prefer* to be poor and honest *rather than* to be rich and base.

NOTE.—But 'I prefer to be poor and honest *to being* rich and base' is better English.

577. Than for From after Different.

Incorrect: This is a different kind of apple *than* that.

Correct: This is a different kind of apple *from* that.

578. But for As after So much.

Incorrect: It was not *so much* the accident, which happened very suddenly, *but* the shock that made him ill.

Correct: It was not *so much* the accident, which happened very suddenly, *as* the shock that made him ill.

579. While for Though.

Incorrect: He expects me to win, *while* I have no chance of success.

Correct: He expects me to win, *though* I have no chance of success.

580. Without for Unless.

Incorrect: I cannot go *without* I get my lessons done.

Correct: { I cannot go *unless* I get my lessons done.
I cannot go *without getting* my lessons done.

NOTE.—Similarly, *except* and *against* are not now used as conjunctions: 'You will perish *except* you repent' should be '*unless* you repent,' and 'Be ready *against* I arrive' should be '*against my arrival*.'

581. In case for Lest.

Incorrect: Do not throw pearls before swine, *in case* they trample them underfoot (*Bible, new version*).

Correct: Do not throw pearls before swine, *lest* (or *for fear*) they trample them underfoot.

582. Because for That.

1. *Incorrect*: One thing that makes him ill is *because* he eats too much.

Correct: One thing that ~~mak~~es him ill is *that* he eats too much.

2. *Incorrect*: My reason for taking his part is *because* he has no friends.

Correct: My reason for taking his part is *that* he has no friends.

583. Till for Before.

Incorrect: It will not be long *till* the species becomes extinct.

Correct: It will not be long *before* the species becomes extinct.

584. And for To (infinitive).

Incorrect: Be sure *and* ask him to come.

Correct: Be sure *to* ask him to come.

NOTE.—This is a common colloquialism, to be avoided in written composition: as, 'Mr. Borden . . . for that reason will try *and* avoid dissolution' (*The Nation*). So 'Try *and* help me' should be 'Try *to* help'; 'Take care *and* bring it' should be 'Take care *to* bring'; but we say 'Mind *and* (not *to*) be in time' (better, 'Mind *you are* in time'). A similar colloquialism is '*Nice and* warm,' '*Nice and* dry' for '*Nicely* warm,' '*Nicely* dry.' Prof. Sweet says this *nice and* is practically a vague 'very.'

585. 'Or,' 'Nor,' misused in negative sentences :—

Incorrect: { You are *not* right or wrong.
 { You are *not* right *nor* wrong.
Correct: { You are *neither* right *nor* wrong.
 { You are *not* right *nor* are you wrong.

586. Preposition omitted after 'Nor,' 'Or,' when strongly alternative.

Incorrect: I could not move him by kindness *nor* severity.
Correct: I could not move him by kindness *nor by* severity.

NOTE.—On the other hand, when *nor*, or is not alternative, the preposition should not be inserted :—'He was not wanting in strength *or* courage.' Similarly, 'Brown's two books *on roses and tulips*' means that each book treats of both roses and tulips; whereas '*on roses and on tulips*' means that one book treats of roses and the other of tulips. Cf. 462.

587. Not . . . before *for* Not . . . *for*.

Incorrect: I shall *not* be able to go *before* a week.
Correct: I shall *not* be able to go *for* a week.

NOTE.—Similarly, 'I shall not be able to go *till* a week' is wrong; but 'till a week hence' is correct.

CONFUSION OF CONSTRUCTIONS.

588. Errors often arise from the incorrect mixture of two correct phrases or constructions. Thus Mrs. Hemans's *Casabianca* commences

The boy stood on the burning ~~deck~~,
 Whence all *but he* had fled,

where 'but he' points to a confusion of the two constructions—(1) 'All had fled *but him*,' and (2) 'All had fled, *but he* had not fled'; *but* being a preposition (= except) in (1), and a conjunction in (2). Similarly we can say that a duty was *assigned to* a person, or that a person was *assigned* a duty, but not that a person was *assigned to* a duty. A good instance of this confusion is the modern expression 'To *do away with* a thing,' which is a mixture of the old 'To *do away* a thing,' and '*Away with* it!' Such errors often arise from mere confused thinking, as in 'You should not fail to miss this wonderful Exhibition,' a concoction of 'You should not fail to visit' and 'You should not miss.' In the following examples (a) and (b) are the correct phrases or constructions, and (c) is the incorrect mixture.

1. (a) I live *a mile distant* from the town.
- (b) I live *at a mile's distance* from the town.
- (c) I live *at a mile distant* from the town.

2. (a) A child of *three years of age*.
(b) A child *three years old*.
(c) A child *of three years old*.
3. (a) The child died when he was *three years old*.
(b) The child died *at three years of age*.
(c) The child died *at three years old*.
4. (a) Nothing prevents *us* from going to-day.
(b) Nothing prevents *our* going to-day.
(c) Nothing prevents *us* going to-day.
5. (a) It was *not* the failure of the plan *but* the plan itself that vexed him.
(b) It was *not so much* the failure of the plan *as* the plan itself etc.
(c) It was *not so much* the failure of the plan *but* the plan itself etc.
6. (a) He had no desire *but* to make a fortune.
(b) He had no *other* desire *than* to make a fortune.
(c) He had no *other* desire *but* to make a fortune.
7. (a) I like *these* pens.
(b) I like pens of *this sort*.
(c) I like *these sort* of pens.
8. (a) *After having been* ill for years, he is now quite well
(b) *Though he has been* ill for years, he is now quite well
(c) *Though having been* ill for years, he is now quite well.
9. (a) The doctor told her when she was ill *to send* for him.
(b) The doctor told her *that* when she was ill *she should send* for him.
(c) The doctor told her *that* when she was ill *to send* for him.
10. (a) He is a man *who* I know *is* trustworthy.
(b) He is a man *whom* I know *to be* trustworthy.
(c) He is a man *whom* I know *is* trustworthy.
11. (a) He is a man *who* I supposed *was* incapable of such meanness.
(b) He is a man *whom* I supposed *incapable* of such meanness.
(c) He is a man *whom* I supposed *was* incapable of such meanness.
12. (a) These are the people *who* they *say* are fools.
(b) These are the people *whom* they *call* fools.
(c) These are the people *whom* they *say* are fools.
13. (a) It *did not take long* for new troubles to arise.
(b) It *was not long before* new troubles arose.
(c) It *did not take long before* new troubles arose.
14. (a) Do not waste your time, *as* your brother *does*.
(b) Do not waste your time, *like* your brother.
(c) Do not waste your time, *like* your brother *does*.
15. (a) I have never met *such* a man *as* he *is*.
(b) I have never met a man *like* him.
(c) I have never met a man *like* he *is*.
16. (a) John is a delicate child, *as* my son used to be.
(b) John is a delicate child, *like* what my son used to be.
(c) John is a delicate child, *like* my son used to be.
17. (a) It *would be* strange that you *should be* unsuccessful.
(b) It *is* strange that you *are* unsuccessful.
(c) It *is* strange that you *should be* unsuccessful.

18. (a) I wrote to him yesterday.
(b) I wrote him a letter yesterday.
(c) I wrote him yesterday.
19. (a) After the war was over, I started on my travels.
(b) The war being over, I started on my travels.
(c) After the war being over, I started on my travels.
20. (a) Please let go my hand.
(b) Please leave hold of my hand.
(c) Please leave go my hand.
21. (a) Exercise strengthens *instead of weakening* the body.
(b) Exercise strengthens *rather than weakens* the body.
(c) Exercise strengthens *instead of weakens* the body.
22. (a) Taking a walk, I found a bird's nest.
(b) While I was taking a walk, I found a bird's nest.
(c) While taking a walk, I found a bird's nest.
23. (a) He called to me, 'Look out, there is a snake in the grass.'
(b) He called to me to look out, as there was a snake in the grass.
(c) He called to me to look out, there is a snake in the grass.
24. (a) I patched up my quarrel with him.
(b) I scraped an acquaintance with him.
(c) I scraped up an acquaintance with him.
25. (a) He got the better of me.
(b) He will be the better for having a kind friend.
(c) He will be the better of having a kind friend.
26. (a) The crowd was composed of all classes of people.
(b) The crowd comprised all classes of people.
(c) The crowd was comprised of all classes of people.
27. (a) His words inspired them with confidence.
(b) His words instilled confidence into them.
(c) His words instilled them with confidence.
28. (a) The robbers laid wait for the traveller.
(b) The robbers lay in wait for the traveller.
(c) The robbers laid in wait for the traveller.
29. (a) He intended to go himself.
(b) He intended that I should go.
(c) He intended that he should go himself.
30. (a) He described how he had seen the accident happen.
(b) He lamented that he had seen the accident happen.
(c) He lamented how he had seen the accident happen.
31. (a) The whole of the facts must be considered.
(b) All the facts must be considered.
(c) The whole facts must be considered.
32. (a) I have no confidence in his honesty.
(b) I place no reliance upon his honesty.
(c) I have no reliance upon his honesty.
33. (a) It is not to my interest that he should succeed.
(b) I have no interest in his succeeding.
(c) I have no interest that he should succeed.

34. (a) There are *extremely few* instances.
(b) There are *an extremely small number of* instances.
(c) There are *an extremely few* instances.
35. (a) Pain *belongs to* the mysteries of life.
(b) Pain *is among* the mysteries of life.
(c) Pain *belongs among* the mysteries of life.
36. (a) *Hardly* had he arrived *when* he was taken ill.
(b) *No sooner* had he arrived *than* he was taken ill.
(c) *Hardly* had he arrived *than* he was taken ill.
37. (a) I cannot *help thinking* that you are wrong.
(b) I cannot *but think* that you are wrong.
(c) I cannot *help but think* that you are wrong.
38. (a) I seldom *or never* take medicine.
(b) I seldom *if ever* take medicine.
(c) I seldom *or ever* take medicine.
39. (a) He was elected *not so much* for his eloquence *as* for his honesty.
(b) He was elected *more* for his honesty *than* for his eloquence.
(c) He was elected *not so much* for his eloquence *than* for his honesty.
40. (a) I took *only* three of the apples.
(b) I did *not* take *more than* three of the apples.
(c) I did *not* take *only* three of the apples.
41. (a) I argued with him on the subject *without avail*.
(b) I argued with him on the subject *to no purpose*.
(c) I argued with him on the subject *to no avail*.
42. (a) It is dangerous *to travel* in this country.
(b) *Travelling* in this country is dangerous.
(c) It is dangerous *travelling* in this country.
43. (a) He offered me a considerable sum, *which* I declined.
(b) He offered me a considerable sum, *but* I declined *it*.
(c) He offered me a considerable sum, *but which* I declined.
44. (a) The "News" has the largest circulation *of all* the evening papers.
(b) The "News" has a larger circulation *than any other* evening paper.
(c) The "News" has the largest circulation *of any* evening paper.
45. (a) Only boating and novels *make* him happy.
(b) Nothing but boating and novels *makes* him happy.
(c) Nothing but boating and novels *make* him happy.
46. (a) *Did* any one ever *trust* me and *find* me unreliable ?
(b) *Has* any one ever *trusted* me and *found* me unreliable ?
(c) *Did* any one ever *trust* me and *found* me unreliable ?
47. (a) *I have* much pleasure *in accepting* your offer.
(b) *It gives* me much pleasure *to accept* your offer.
(c) { *I have* much pleasure *in accepting* your offer.
 It gives me much pleasure *in accepting* your offer.
48. (a) He *laid* this misfortune *at my door*.
(b) He *put down* this misfortune *to me*.
(c) He *put down* this misfortune *at my door*.
49. (a) This paper will do *equally* well.
(b) This paper will do *as well*.
(c) This paper will do *equally as well*.

50. (a) My view differs from *that of most men*.
(b) My view differs from *most men's*.
(c) My view differs from *that of most men's*.
51. (a) The further we proceed, the more difficulties do we meet.
(b) As we proceed, we meet more and more difficulties.
(c) The further we proceed, we meet more and more difficulties.
52. (a) I recovered *the sooner for* your remedy.
(b) I recovered *sooner through* your remedy.
(c) I recovered *the sooner through* your remedy.
53. (a) I am *more* pleased with my bicycle *than ever*.
(b) I am *more and more* pleased with my bicycle.
(c) I am *more and more* pleased with my bicycle *than ever*.
54. (a) Parliament can deal with no *more useful* question than *this*.
(b) Parliament can deal with no question *more usefully* than *with this*.
(c) Parliament can deal with no *more useful* question than *with this*.
55. (a) The Government yielded *so far as to allow* the question to be discussed.
(b) The Government yielded *in so far as they allowed* the question to be discussed.
(c) The Government yielded *in so far as to allow* the question to be discussed.
56. (a) I have *not* seen you *for a long time*.
(b) It is *long since* I saw you.
(c) I have *not* seen you *long since*.
57. (a) He would not give his permission to this at all.
(b) He refused his permission to this altogether.
(c) He refused his permission to this at all.
58. (a) *So far was he from consenting that* he refused pointblank.
(b) *Far from consenting*, he refused pointblank.
(c) *So far from consenting*, he refused pointblank.
59. (a) He closed the door, shut the window, and *made it fast*.
(b) He closed the door, shut the window, and *made all fast*.
(c) He closed the door, shut the window, and *made it all fast*.
60. (a) His ruin is connected with *the fact that* the bank has failed.
(b) His ruin is connected with *the question whether* the bank has failed.
(c) His ruin is connected with *the fact whether* the bank has failed.
61. (a) They wish to tell their feelings to one who is strong enough to bear them, yet *too strong* to despise them.
(b) They wish to tell their feelings to one who is strong enough to bear them, yet *not so strong as* to despise them.
(c) They wish to tell their feelings to one who is strong enough to bear them, yet *not too strong* to despise them.

CHAPTER VIII.

MINOR AIDS TO COMPOSITION.

THE ALPHABET.

589. The English alphabet consists of twenty-six¹ letters, which represent two great divisions of sounds :—

(a) *Vowels*, or *open* sounds, which can be produced without the help of a consonant.

(b) *Consonants*, or *closed* sounds, which cannot be pronounced without the help of a vowel.

590. **Its Imperfection.**—The English alphabet is imperfect because it is—

(a) *Inconsistent* ; since the same letters are used to represent different sounds : thus the letter *a* represents five simple vowel sounds, as in *fate*, *fall*, *far*, *fat*, *want* ; and letters are often written but not pronounced, as in *gnat*, *knave*, *hour*, *write* ; *autumn*, *lamb*, *high*, *through* ; *sign*, *island*, *talk*, *heart*, *buoy*, *yacht*, *mortgage*.

NOTE.—Silent final letters are often sounded in derivatives :—*autumnal*, *signature*.

(b) *Redundant* ; since the same sounds are represented by different letters or combinations of letters : thus the sound of *a* in *far* is the same as the sound of *e* in *clerk*, of *au* in *aunt*, and of *ea* in *heart* ; and the sound of *g* in *gave* is the same as the sound of *gu* in *guile* and of *gh* in *ghost*.

ACCENT.

591. **Accent** is the stress laid upon a *syllable* in pronouncing a word :—*commendation*, *recommé**nd*. It must not be confounded

¹ Of these, three letters, *c*, *q*, *x*, are superfluous : since *c* can be represented by *k* or by *s*, *q* (*u*) by *kw*, and *x* by *ks*.

with *Emphasis*, which is the stress laid upon a *word* in pronouncing a sentence :—‘I come to *bury* Caesar, not to *praise* him.’

592. Variation of Accent.—(1) In many words, mostly of Latin origin, difference of accent makes up for the want of inflexional endings, and serves to distinguish—

(a) A *Noun* from a *Verb*; the noun being accented on the first syllable, and the verb on the second :—

NOUN	VERB	NOUN	VERB
ábstract ¹	abstráct	éxport	expórt
áccent	accént	éxtract	extráct
áffix	affíx	férment	fermént
áttíbuté	attribúte	ímport	impórt
áugment	augmént	ímpress	impréss
colleágue	colléague	incése	incése
collect	colléct	íncrease	incréase
cómmune	commúne	ínsult	insúlt
cómpound ¹	compóund	óbject	objéct
cómpress	compréss	pérfume	perfúme
cóncert	concért	pérmit	permit
cónduct	condúct	pérvert	pervért
cónfine	confine	préfix	prefix
cónflict	conflict	prel'ude	prelude
cónserve	consérve	premise (s)	premise (z) ³
cónsort	consórt	pres'age	presage
cóntest	contést	pres'ent	présent
cóntact	contráct	prod'uce	prodúce
cóntラスト	contrást ¹	prógress	progréss
cónverse	convérsé	projéct	proyéct
cónvert	convért	prótest	protést
cónvict	convíct	reb'el	rebél
cónvoy	convóy	rec'ord	recórd
décrease	decréase	ref'use (s)	refúse (z)
défile	defile	rétail	retáil
déscant	descánt	súbjéct	subyéct
des'ert	desért ²	súrvéy	survéy
dígest	digést	tórmént	tormént
discount	discoúnt	tránsfer	transfér
éscort	escórt	tránsport	transpórt
éssáy	essáy	úndress	undréss
éxile	exíle	úpset	upsét

(b) An *Adjective* from a *Verb*; the accents being various :—

ADJ.	VERB	ADJ.	VERB
ábsent	absént	diffúse (s)	diffúse (z)
áltérnate	álternate	fréquent	fréquent
close (s)	close (z)	loath	loathe
consumáte	cónsummate		

¹ Also used as an adjective.

² The noun *desért* (merit) is a different word.

³ For *house* (s), verb; *house* (z), noun, etc., see 61.

(c) A *Noun* from an *Adjective*; the noun being accented on the first syllable, and the adjective on the second.

NOUN	ADJ.	NOUN	ADJ.
Aúgust	augúst	min'ute	minúte
cómpact	compáct	prec'edent	precédent
éxpert	expért	súpine	supine
instinct	instínct		

NOTE.—*In'valid* is the noun, *inval'id* is the adjective.

(2) Sometimes there is no difference of accent :—

assáy, consént, hérald, respéct, cómment, suppórt (*nouns and verbs*)
 cóncrete, pátent (*adjectives and nouns*)
 exáct (*verb and adjective*)
 contént (*adjective, noun, and verb*)

(3) Difference of accent occasionally marks a distinction of meaning :—

cónjure, to juggle
 gallant, brave

conjúre, to implore
 gallánt, courteous

(4) The tendency in English (especially in the case of Romance derivatives) is in process of time to throw back the accent. Hence we often find words used by older authors with a different accent from that which they now bear, as :—

académy (<i>Cowley</i>)	now	academy
baloóny (<i>Cowper and Byron</i>)	“	bálcony
blasphémous (<i>Milton</i>)	“	blásphemous
commérce (<i>Dryden</i>)	“	cómmerce
compénsate (<i>Cowper</i>)	“	cómpensate
enérvate (<i>Cowper</i>)	“	énervate
extirpate (<i>Shakspeare</i>)	“	éxtirpate
inúndate (<i>Longfellow</i>)	“	ínundate
natúre (<i>Chaucer</i>)	“	náture
orátor (<i>Fielding</i>)	“	órator
retínue (<i>Shakspeare</i>)	“	rétinue
revénue (<i>Barham</i>)	“	révenue
theátre (<i>Sylvester</i>)	“	théatre

NOTE.—On the other hand, our *complaisant* is accented *cómplaisant* by Pope, and our *chastise* is *chástise* in Shakspeare. Pope and Johnson have *gázette*. *Disciple* was anciently pronounced *disciple*, and with such emphasis as to be often written *disple*.

PRONUNCIATION.

593. Owing to our modification and alteration of the old vowel-sounds, our modern pronunciation differs widely from that in use in Shakspeare's time and even in the time of later writers. Thus Pope rhymes *tea* with *obey*, and Cowper *sea* with *survey* and

way. In Pope's time *oblige* was pronounced *obleege*, and *eat* (past tense) was pronounced *eet* instead of our *ett*. Goldsmith rhymes *fault* with *caught*, and Suckling *enough* with *plough*. The *l* in *realm* was frequently not sounded, Lodge rhyming it with *stream*. Butler (*Hudibras*) rhymes *sheep* with *pip*, and *fought* with *stout*. In our older poetry *clothes* is always pronounced *cloz*, Herrick rhyming it with *those*. The old expletive *sounds* (= God's wounds) shows the former pronunciation of *wounds*.

The names of letters in the English alphabet afford, in many cases, but a slight clue to the sounds of the letters when used in forming syllables; hence the *names* of the letters should be taught quite separately from their *sounds*.

NOTES.

594. **Ch** is generally *soft*, being sounded nearly as *tsh*:—*charlock*, *charnel-house*, *chalice*, *chaldron*, *champion*, *charter*, *chase*, *chess*, *church*, *churl*, *chutney*, *anchovy*, *archbishop*, *niche*, *ostrich*. But—

(1) It is *hard*, being sounded as *k*, when it represents the Greek *ch*:—*chalybeite*, *chameleon*, *chaos*, *chasm*, *chemist*, *chimera*, *cholera*, *chord*, *chorus*, *chyle*, *ache*, *archangel* (47), *distich*, *lichen*, *mechanics*, *tribrach*.

(2) It is sounded as *sh* in many words taken from the French:—*chagrin*, *chaise*, *chamois*, *champagne*, *chandelier*, *chaperon*, *charade*, *charivari*, *charlatan*, *Charlotte*, *chateau*, *chemise*, *chevalier*, *chicanery*, *chiffonier*, *chivalry*, *parachute*, *machine*, *fetich*, *brochure*.

(3) It is silent in the words *drachm*, *schism*, *yacht*; it is sounded as *kw* in *choir* (*kwir*); and as *j* in *spinach* (*spināj*).

595. **G** is *hard* before all vowels and *h* in words of Teutonic origin; in non-Teutonic words it is *hard* before *a*, *o*, *u*, and *soft* before *e*, *i*, *y*. Thus:—

(1) It is *hard* in the Teutonic words—*garish*, *gear*, *gergaw*, *geyser*, *gibberish*, *gibbon*, *gimp*, *gillie*, *giggle*, *gill* (of a fish), *gimlet*, *goal*, *guild*, *burgher*; and in the non-Teutonic words—*galaxy*, *gastric*, *gorilla*, *gouge*, *guano*, *guillotine*, *margarine*, *kangaroo*.

(2) It is *soft* (= *j*) in the non-Teutonic words—*gesture*, *gelatine*, *gesticulate*, *gibbet*, *giblet*, *gill* (a measure), *gillyflower*, *gimcrack*, *gin*, *gist*, *gymnasium*, *gypsum*, *gyrate*, *apogee*, *homogeneous*, *indigenous*, *plagiarise*, *pugilist*, *oxygen*.

Exceptions.—(a) It is *soft* before *a* in the non-Teutonic word *gaol* (now often spelt, as pronounced, *jail*) and before *i* and *y* in the Teutonic words *gibe*, *gyves*, *stingy*.

(b) It is *hard* before *e*, *i*, and *y* in the non-Teutonic words *Gehenna*, *gibbous*, *gingham*, *gizzard*, *malinger*, *misogynist*.

596. Sch- at the beginning of a word has three sounds:—

Sch = *sk* in most words: *scheme*, *scholar*, *schooner*, etc.

„ = *sh* in the words *schedule*, *schist*.

„ = *s* in the word *schism*.

597. Id- at the beginning of a word is pronounced *long* in the words *idol*, *idyl*, where it represents the Greek *ei*; also in *idea*, *identical*, *idle*. It is pronounced *short* in *idiot*, *idiom*.

598. -Ine at the end of a word has three pronunciations:—

ine: *divine*, *elephantine*, *saline*, *iodine*, *Alpine*.

in: *feminine*, *medicine*, *discipline*, *Philistine*.

ēen: *marine*, *machine*, *gelatine*.

599. -Ean (disyllable) at the end of a word has two pronunciations:—

ēan: *ceru'lean*, *hercu'lean*, *Mediterra'nean*, *Procrus'tean*, *Pro-me'thean*, *Thyes'tean* (Milton).

ēan: *Atlante'an*, *Auge'an*, *Cadme'an*, *Caribbe'an*, *Chalde'an*, *Chalybé'an*, *Cyclope'an*, *empyre'an*, *Epicure'an*, *Europe'an*, *Neme'an* (and *Nem'ean*), *Nice'an*, *Prote'an*, *Pythagore'an*.

600. Mispronunciation.—The following words are often mispronounced:—

WORD	PRONUNCIATION	WORD	PRONUNCIATION
Aerial	ā-ēr'ial	Condolence	condō'lence
Aeroplane	ā-ēroplane	Conduit	kūndit
Advertisement	adver'tisement	Conquer	kongker
Again	agen	Constable	kūn'stable
Against	agenst	Contrary	con'trāry
Antipodes	antip'odēs	Contumely	kon'-tūm-e-ly
Animalcule	animal'kūl	Courteous	ker'teous
Apostle	apos'tl	Corporeal	corpor'ēal
Applicable	ap'plicable	Covetous	kuv'etus
Askance	askan'ce	Cuirass	kwē-ras'
Avatar	av'atar	Decadent	dēs'adent
Bade	bād	Despicable	dēs'picable
Bosom	boo'zm	Diphtheria	difthē'ria
Catastrophe	catas'trophē	Drama	drāhma (drāma)
Clerk	clark	Environ	envi'ron ¹
Cognizance	cog'nizance	Equipage	eq'uiPAGE
Comparable	cōm'parable	Esoteric	esoter'ic
Cleanly	clen'ly		

¹ The noun is either *envi'rons* or *en'vrons*.

WORD	PRONUNCIATION	WORD	PRONUNCIATION
Falcon	fawkon	Poignant	poin'yant
Faalty	fē'alty	Profile	pro'fēl
Futurist	fu'turist	Progress	prō'gress
Geyser	{gaz'er	Puisne	pūny
Ghoul	{giz'er	Puissant ¹	{pu'-isnt
Hasten	gool	Quandary	{pu-iss'nt
Hearth	hās'n	Quay	quandā'y
Hegira	harth	Queue	kēē
Heinous	he'jira	Quoit	kū
Herb	hā'nus	Recognize	koit
Hough	herb	Reverie	rēc'ognize
Humble	hock	Ribald	rēv'ery
Humour	hum'bl	Route	rib'al'd
Hymeneal	ū'mor	Ruse	rōōt
Illustrate	hymenē'al	Salve (remedy)	rōoze
Indict	ill'ustrate	Semaphore	sāhve
Interesting	indite	Sergeant	{sēm'aphore
Inveigle	int'esting	Slaver (slave-dealer)	{sē'maphore
Irrevocable	invā'gle	Slaver (saliva)	sar'jent
Knowledge	irrēv'ocable	Slough (a morass)	slā'vēr
Laboratory	knol'edge	Slough (of a snake)	slā'vēr
Legend	lab'oratory	Slough (of a wound)	slou
Levéé	lej'end	Solder ¹	{sluff
Lever	lev'ay	Soot	{sol'der
Lien	lē'vēr	Sough (of wind)	{sod'er
Livelong	{lī'en	Subaltern	sōōt
Lower (to let down)	{lē'en	Subtle	sou
Lower (to frown)	liv'long	Southerly	sūb'altern
Medicine	lō'er	Southern	sūt'l
Miscellany	lou'er	Suite	sūth'erly
Myth	med'sin	Surveillance	sūth'ern
Often	mis'cellany	Telegraphy	sweet
Ordeal	mīth	Trait	survāl'yance
Palaver	off'en	Tricolour	telēg'raphy
Panacea	ordē'al	Trimeter	trā ²
Parallel	palah'vēr	Vase	trī'colour
Parliament	panacē'a	Venison	trim'eter
Phaeton	par'allel	Victuals	vahz
Piquant	par'lyment	Wholly	ven'zon
Plaid	phay'eton	Zoology	vittels
Plait	pek'ant		ho'li
Pleiades	plād		zō-ōl'ogy
	plāt		
	ply'ad-es		

SYLLABICATION.

601. The division of words into syllables is governed by pronunciation, and not by etymology. Thus we divide *preface*

¹ *Sawder* in 'soft sawder' (flattery) is a corruption of the same word.

² Sometimes also pronounced *trā*.

into *pref-ace*, *anklet* into *ank-let*, in accordance with their pronunciation, and not into *pre-face*, *ankl-et*, in accordance with their etymology. Compare *la-ment'* and *lam'-en-ta'-ble*; *pho'-to-graph* and *pho-tog'-ra-phy*; *me-chan'-ic* and *mech'-a-nism*; *fi'-nite* and *in'-fin-ite*.

NOTE.—(1) Dissyllabic terminations that are sounded as one syllable should be so divided: as in—*fam-il'-iar*, *so'-cial*, *po-ten'-tial*, *re'-gion*, *po'-tion*, *pen'-sion*, *right'-eous*, *cap'-tious*, *spa'-cious*, *o'-cean*, *sup-plied*.

(2) In words ending in double consonants, the consonants are not separated in syllabifying their derivatives: as, *fall*, *fall-en*; *miss*, *miss-ing*; *pass*, *pass-ive*. But—*sob*, *sob-bing*; *sup*, *sup-per*.

PUNCTUATION.

602. Punctuation, in writing, answers to pauses or variations of tone in speaking, the object in each case being to make the sense clear. It is also a guide to the grammatical construction of a sentence, by helping to show the relation of its different parts to one another.

603. The Full Stop (.) is used:—

(1) At the end of a complete sentence:—

Time and tide wait for no man.

(2) After abbreviations and initials:—

A. D. for 'Anno Domini'; *Inst.* for 'instant'; *W. T. Smith, Esq.*

NOTE.—A series of full stops (...), inserted between parts of a sentence, indicates that words have been omitted.

604. The Colon (:) is used—

(1) After a statement, complete in itself, when it is followed by another statement or series of statements connected with it (without a conjunction) by way of *enumeration*, *example*, *consequence*, *cause*, or *antithesis*:—

They endured the greatest hardships: they were short of provisions; they were half dead with cold; night was coming on.

The subject generally precedes the verb: as, "John reads his book."

They are infatuated: to reason with them is vain.

No man should be too positive: the wisest often err.

The artillery lead the van: the rear is composed of infantry.

NOTE.—Also when the *general* statement comes *after* the *particular* statements, the colon is used before it:—'They were short of provisions; they were half dead with cold; night was coming on: these were the hardships they had to endure.' The enumeration may consist of *words*:—*'The following are feminine: sow, duck, ewe, hind.'*

(2) Before quotations when not immediately dependent on the verbs that introduce them :—

The inscription ran as follows : “ This is the tomb of Cyrus.”

NOTE.—When thus used, the colon is often followed by a dash ; see two instances in the Note above.

605. The Semicolon (;) is used—

(1) Between co-ordinate clauses with different subjects, when they are not connected by conjunctions :—

The carcasses of horses and camels might be counted by hundreds ; the plain was strewn with arms that had been thrown away in the flight ; the roads were crowded with fugitives.

NOTE.—Hence clauses joined by *and* and separated by a comma, must, if *and* is omitted, be separated by a semicolon :—

(a) Their leader was struck down by a chance shot, and the men at once surrendered.

(b) Their leader was struck down by a chance shot ; the men at once surrendered.

(2) Between co-ordinate clauses connected by conjunctions, when their parts are divided by commas :—

The plain, where the battle took place, was strewn with arms, broken and blood-stained ; and the roads were crowded with fugitives, few of whom were unwounded.

NOTE.—But in ‘ He pushed, pulled, beat, kicked the ass, but it would not stir,’ commas are sufficient, since all the verbs have the same subject.

606. The Comma (,) is used—

(1) To separate from the rest of the sentence phrases or clauses used as Adjuncts :—

Lord Wolseley, *the general of the forces*, ordered an advance.

The regiment, *full of enthusiasm*, dashed forward.

Clad in complete armour, the duke rode at the head of his troops.

John, *having spent all his money*, returned home.

The river having been crossed, the army resumed its march.

They soon overtook the enemy, *who were in great disorder*.

The proverb, “ *Seeing is believing*,” is not always true.

NOTE.—When a relative clause is restrictive (176, *note*), no comma should be used :—‘ This is the man *that I saw yesterday* ’ ; ‘ Every one *whose opinion I value* thinks so.’ Descriptive titles often take no comma : as, ‘ William the Conqueror,’ ‘ Paul the Apostle.’ Similarly, ‘ The Emperor William,’ ‘ A man *full of conceit* is to be avoided,’ without commas.

(2) Between two or more words or phrases, not connected (except the last two of a series) by *and*, that have the same grammatical relation to the sentence :—

Horse, foot, and marines were in one camp.

A *long, narrow* lane led to the house.¹

They were all *well armed, in good spirits, and eager for the fight*.

The stores were *collected, forwarded, and served out* at once.

Then, when all was ready, the signal was given.

NOTE.—When such words go in pairs, connected by *and*, each pair is followed by a comma :—‘*Rifles and bayonets, spades and axes, drums and trumpets*, littered the ground.’ Similarly, repeated words require a comma between them :—‘I will *never, never* consent.’

(3) To separate an adverb clause from a principal clause :—

He won the prize, *because he worked diligently*.

When next you see him, give him this.

NOTE.—In short sentences the comma may be omitted : as, ‘Pay me *before* I go.’

(4) Often after adverbial phrases at the beginning of a sentence :—

On the arrival of the general, the troops formed up and presented arms.

(5) After a noun clause used as subject to a verb, when clearness demands it :—

Whatever is, is right.

To be continually on the watch to find fault and to give no praise to honest effort, shows an unkind disposition.

(6) Before and after words, phrases, or clauses let into the body of a sentence :—

They did not, *however,* succeed in their attempt.

He died, *appropriately,* on the eve of the French Revolution.

The enemy, *in accordance with their usual tactics,* harassed us at night.

When, *as we had expected,* we found the place deserted, we retired.

I am, *to tell the truth,* quite at a loss.

‘Be off,’ *said he,* ‘and take your goods with you.’

NOTE.—*Appropriately* above modifies not *died*, but the whole sentence, and so requires commas ; otherwise commas are not needed : as, ‘He was so persistent, that *at last* I yielded’ ; ‘He is *indeed* a great man’ ; ‘This error is due *perhaps* to carelessness’ ; ‘Your letter has *apparently* been lost.’

¹ When two adjectives are similar in meaning or closely connected, the comma may be omitted : as, ‘He is a *great burly* man’ ; ‘the *good old* rule.’ Observe that an adverb is inadmissible between the adjectives : ‘the *good very old* rule’ is wrong ; say ‘the *good and very old* rule.’

(7) Between co-ordinate clauses with different subjects, connected by *and*; or between co-ordinate clauses with the same subject, connected by some other conjunction :—

His mother is dead, and his father is an old man.

He gained the prize, though he had little time for study.

NOTE.—But ‘He shot at a pigeon and killed a crow,’ without a comma, since the verbs have the same subject. See also the example in 607, *note*.

(8) Before and after vocative cases, except when passion or emotion is to be expressed (608):—

Come here, *boy*, and sit down.

I am, *Sir*, your obedient servant.

(9) After both of two prepositions or adjectives used with a single noun :—

He studied hard *for*, and came out first *in*, the Examination.

Synonyms have a *similar*, but not an *identical*, meaning.

(10) To indicate the omission of words logically necessary to the construction :—

To err is human; to *forgive*, divine.

This is the camp of the English; *that*, of the French.

(11) Before direct quotations :—

He said, “I am your friend.”

NOTE.—In the Indirect form no comma is needed: as, ‘He said that he was my friend’; nor before *that* in such sentences as ‘It was John’s brother that I saw yesterday.’

607. The Note of Interrogation (?) is used after direct questions :—

Where are you going?

but not after indirect questions :—

He asked me where I was going.

NOTE.—It is placed after the last only of two or more questions joined by *and*:—‘Where are you going, and why are you running?’ The insertion of ‘(?)’ after words or figures denotes that their accuracy is doubtful, as ‘*Beowulf* was produced in 690 (?)’.

608. The Note of Exclamation (!) is used after vocative cases in emotional appeal, after phrases or sentences uttered with emotion, and sometimes after rhetorical questions (744) that do not require an answer (hence it is oftener employed in Poetry than in Prose):—

Earth! render back from out thy breast A remnant of our Spartan dead.
This folio of four pages, *happy work!*

Oh, how shall man appear before his Maker!

609. The Dash (—) is used—

(1) To mark an abrupt break in a sentence, or the suppression of a word or part of a word :—

Here lies the great—false marble, where ?
Nothing but sordid dust lies here.

In the little town of— I first met Mr. G—e.

Are you the guilty person?—No; I—I—don't know what you mean.

NOTE.—The last example shows the use of the dash (after 'person?') to indicate a change of speaker in a conversation.

(2) After or before an enumeration of several particulars, when all are summed up in one common expression :—

The cotton mills of Lancashire, the wool manufactories of Leeds, the foundries of Sheffield—these are what make the wealth of England.

Everything is lost—money, health, friends, reputation.

(3) To indicate a significant pause, made to emphasise what follows :—

The hero of the story is rich, clever, charming but—a gambler.
The two rivals met at last—in a prison.

(4) To indicate a parenthesis, one dash being placed at the beginning, and one at the end :—

He described—and he was a long time about it—what had happened in my absence.

(5) To indicate the repetition or explanation of a word or a notion :—

I wondered at his errors—errors which could so easily have been avoided.
This is a wonderful picture—perhaps the most perfect that has ever been painted.

NOTE.—Avoid the careless use of dashes as substitutes for commas or semicolons, or as appendages to them.

610. Brackets [()] are used, like dashes, to enclose a parenthesis :—

He gained from Heaven ('twas all he wished) a friend.

NOTE.—Expressions like 'I replied,' 'said he,' are marked off by commas only, not brackets. Brackets also mark off words used in explanation, as :—
'I will come on the 15th (Thursday) at 10 o'clock.' Square brackets are employed to enclose statements in which curved brackets have already been used, as :—
'We have mentioned before [see page 50 (foot-note)] that' etc.

611. The Apostrophe (') is used to mark the omission of a letter or letters, mostly for the sake of shortness:—

Boy's for 'boyes' (134), *o'* for 'of' (as in 'two o' clock'), *tho'* for 'though,' *don't* for 'do not,' *won't* for 'will not,' *can't* for 'cannot,' *shan't* for 'shall not,' *I'll* for 'I will,' *I'm* for 'I am,' *I've* for 'I have,' *he's* for 'he is,' *'tis* and *it's* for 'it is,' *he'd* for 'he would' or 'he had,' *we're* for 'we are,' *we've* for 'we have,' *you've* for 'you have,' *'twill* for 'it will,' *'twas* for 'it was,' *let's* for 'let us,' *ma'am*, for 'madam,' *lov'd*, for 'loved,' *fall'n* for 'fallen,' *go'st* for 'goest' (but *canst*, *dost*, *mayst*, *hadst*, *couldst*, *shouldst*, *wouldst*, without any apostrophe; also *teens*, not *'teens*). We have also '45 for 1745, and the *'eighties* (better *eighties*) for the years of the century or of life, 80 to 89.

NOTE.—For the apostrophe used in forming the plural of letters and figures, see 124.

612. Quotation Marks, single (') or double (" "), are used—
(1) to mark out a word or words from the rest of the sentence: see 615, (2), (4), *notes*; (2) to point out that a word or words are quoted directly from another writer or speaker: see 298.

NOTE.—When quoted matter (an *interquotation*) is included in the body of a quotation, the main quotation should be enclosed within double quotation marks and the interquotation within single marks, as:—My friend said: "I heard the woman cry out, 'Tell me he is not dead'; and then she fainted."

613. The Hyphen (-) is used to divide—(a) some compounds: see 86; (b) the syllables of words coming at the end of a line: see 601.

CAPITAL LETTERS.

614. Capitals are used at the beginning of—

(1) The first word of every new sentence.

(2) The first word of every line of poetry.

(3) The first word of a quotation:—

Solon said, 'Know thyself.'

(4) Proper names and proper adjectives:—

England, English. Shakspeare, Shakesperian.

(5) Personified objects:—

O *Death* ! where is thy sting ?

(6) Months, days of the week, seasons, festivals:—

March. Friday. Spring. Midsummer Day.

¹ *Won't*=*wonnot*=*wol not*, *wol* (Lat. *volo*) being an old form of *will*. Hence the preterite *wolde* (=would).

(7) Titles of honour or office, descriptive titles, forms of address in letters :

Mr. Jones. Lord Rosebery. William the Conqueror. Edward the Seventh. Dear Sir. My Lord Bishop.

(8) Titles of books, newspapers, poems, etc. :—

The Holy Bible. The Daily News. Paradise Lost.

(9) The name of the Deity (and its epithet) or a pronoun that stands for it :—

But chiefly *Thou, O Spirit!* instruct me, that I may assert
Eternal Providence.

(10) Terms used technically :—

Political Economy. The Parts of Speech. The Reformation.

(11) The pronoun I and the interjection O.

UNDERLINING.

615. Underlining in writing is equivalent to italics in printing. It is used—

(1) To emphasise a word or words :—

I will *never* consent to such a proposal.

NOTE.—It is better, wherever possible, to rely upon the *position* of the word for emphasis, and to write ‘Never will I consent to such a proposal.’

(2) To indicate the name of a book or a periodical :—

Have you read Bacon’s *Essays* ? I take in *The Daily News*.

NOTE.—In this case quotation marks can be substituted :—Bacon’s “*Essays*.”

(3) To show that a word or expression is foreign :—

A *vivâ voce* (oral) Examination. An *al fresco* (open air) entertainment.

(4) To show that a word is specified, or spoken of as a word :—

The original meaning of *miscreant* has become obsolete.

NOTE.—Here too quotation marks can be substituted :—The meaning of “*miscreant*.”

SPELLING.

A knowledge of spelling is one of the earliest essentials to composition. English spelling no doubt presents some difficulties, but it can be mastered if you set about the task in the right way. For this purpose you should—(1) have a dictionary at hand to

consult whenever you are in doubt; (2) make a list of the words that you misspell, and practise yourself on them; (3) commit to memory the main rules of spelling, and apply them when you are in search of a spelling; (4) note the derivation and formation of words, which is often a help to their spelling: thus by noting the *e* in 'repeat,' you learn to write 'repetition' and not 'repetition'; (5) be careful about the pronunciation of words; careless pronunciation leads to careless spelling: thus if you say 'benificent' (instead of beneficent'), you will be apt to write it; (6) mark the spelling of the printed word when you are reading. This last is the most important aid of all to good spelling, for by this means you will get to know by the look of a word whether it is rightly or wrongly spelt, and correct spelling will come to you naturally as it were.

RULES.

616. Rule I. Final *-e* is dropped before a suffix beginning with a vowel: *leave, leav-ing; construe, constru-ing; cure, cur-able.*

Exceptions.—Final *-e* is retained—

(a) In all words ending in *-ce, -ge*, before suffixes beginning with *a, o*, or *u*, if the soft sound of *c, g* is to be retained:—*peace, peace-able; courage, courage-ous*; but *practice, practic-able*.

NOTE.—We write *singe, singe-ing; swinge, swinge-ing*, to distinguish them from *sing-ing, swing-ing*. We also find *age-ing* and *centre-ing*.

(b) In all words ending in *-ee, -oe, -ye*:—*agree, agree-able; hoe, hoe-ing; eye, eye-ing*. But *free, free-er*.

NOTE.—Monosyllables in *-ie* change *-ie* into *-y* before the suffix *-ing*:—*die, dy-ing; lie, ly-ing; tie, ty-ing; vie, vy-ing* (or *vie-ing*). But *hie, hie-ing*.

617. Rule II. Final *-e* is retained before suffixes beginning with a consonant:—*care, care-ful; excite, excite-ment*.

Exceptions.—Words in *-dge, -le, -ue, -we*, drop the *-e* final:—*judge, judg-ment; whole, whol-ly; due, du-ly; awe, aw-ful*.

618. Rule III. Monosyllables in *-ll* drop the final *-l* before suffixes beginning with a consonant:—*full, ful-ly; well, wel-come; well, wel-fare; all, al-together*.¹

Exceptions.—Monosyllables in *-ll* do not drop the final *-l* before the suffix *-ness*:—*ill, ill-ness; still, still-ness; dull, dullness* (and *dulness*).

¹ Note the difference in meaning between *all together* and *altogether*: as, 'They came *all together*'; 'You are *altogether* wrong.' Cf. *What ever* and *whatever* (489).

619. Rule IV. Monosyllables in *-ll* drop the final *-l* when used as suffixes:—*roll, en-rol; fill, ful-fil.*

Exceptions.—Many monosyllables retain the final *-l*:—

Fall: *be-fall, down-fall* (but *of-fal*).

Call: *mis-call, roll-call.*

Well: *fare-well, un-well.*

620. Rule V. Monosyllables ending in a consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel:—*sit, sitt-ing; dip, dipp-ed; run, runn-er; god, godd-ess.* Also *wool, wooll-en.*

621. Rule VI. Polysyllables accented on the last syllable and ending in a consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel:—*refer, referr-ing; omit, omitt-ed.*

Exceptions.—Many words in *-l*, although not accented on the last syllable, double the final letter: *travel, travell-er; marvel, marvell-ous; libel, libell-ous; jewel, jewell-er; carol, caroll-ing; but unparallel-ed.* Also *worship, worshipp-er, worshipp-ed; rivet, rivett-er; bias, biass-ed.*

622. Rule VII. Words in *-y* preceded by a consonant, change the *-y* into *-i* before all suffixes except *-ous*:—*dry, dri-ed; deny, deni-al; lady, ladi-es; merry, merri-er, merri-ly, merri-ment; busy, busi-est, busi-ness; jolly, jolli-ly, jolli-ty; beauty, beauti-ful* (but *beaute-ous*). But *-y* preceded by a vowel remains unchanged:—*boy, boys; valley, valleys.*

Exceptions.—(a) Some monosyllables in *-y* preceded by a consonant have two forms before suffixes:—*dry, dry-ly* and *dri-ly, dry-er* and *dri-er.*

(b) Some words in *-y* preceded by a vowel, change the *-y* into *-i* before a suffix beginning with a vowel:—*pay, pai-(e)d; say, sai-(e)d; gay, gai-ety* (also *gayety*); *soliloquy, soliloqui-es; colloquy, colloqui-es* (but *guy, guys*). Also, *day, dai-ly.*

NOTES.

623. Ie, ei.—The diphthongs *ie* and *ei*, when they have the *ee* sound, are often confused. The rule is that *i* precedes *e*, except after *c*. Thus—*field, yield, wield, siege, liege, believe, achieve, reprieve, relieve, mien, fierce, brief, chief, grief, lief, mischief, niece*: but (after *c*)—*ceiling, deceive, conceit, receipt.*

Exceptions.—*Either, neither, plebeian, seize, weird, counterfeit.*¹

NOTE.—To help the student's memory the rule may be given thus :—

Except after *c*,
Put *i* before *e* ;
But—*seize, counterfeit, neither,*
Plebeian, weird, either.

624. In-, en- (*im-, em-* before *b* and *p*) are liable to confusion. Some words take both forms, some take *in-, im-* only, and some take *en-, em-* only.

(a) *In-, im-* or *en-, em-* :—

Inclose—enclose. incrust—encrust, indorse—endorse, reinforce—re-enforce,² inquire—enquire,³ ingrain—engrain, insnare—ensnare, insconce—ensconce, insure—ensure,⁴ intral—enthal, intrust—entrust, intertwine—entwine, intwist—entwist, inweave—enweave, intrench—entrench, incase—encase, incircle—encircle, imbrue—embrue, impanel—empanel, imbitter—embitter.

(b) *In-, im-* only :—

Include, increase, incur, indite, induce, indulge, infer, infect, infest, inflate, inflame, infold, infringe, infuse, inhale, inject, inscribe, insert, insist, inspect, intone, invest, inveigh, invoke ; imbibe, imbue, immure, impede, impel, impair, impeach, impend, imperial, imprint, imprison, improvise, impale, impoverish.

(c) *En-, em-* only :—

Enact, encamp, enchant, encompass, endear, endow, engage, engrave, enjoin,⁵ enhance, enlarge, enlist, enrage, enrich, ensue, entice, entitle, entreat, envelop ; embalm, embark, embrace, embroil, employ, embezzle.

625. -our, -or.—Most words in *-our* and *-or* are derivatives from Latin words in *-or* through Norman French words in *-eur*.

Some retain the Norman French *u* :—*arbour, ardour, armour, clamour, colour, honour, humour, labour, odour, rancour, valour, vapour, vigour.*⁶

Others have reverted to the Latin spelling :—*error, horror, languor, liquor, squalor, stupor, tenor, torpor, tremor.*

626. -re = -er.—Words in *-re*, pronounced *-er* :—

Accoutre, acre, calibre, centre, fibre, lucre, lustre, manoeuvre, massacre, meagre, mediocre, metre, mitre, nitre, ochre, ogre, reconnoitre, sabre, saltpetre, sceptre, sepulchre, sombre, spectre, theatre.

¹ *Leisure* (le'zher) is not one of these exceptions, as the *ei* has not the *ee* sound ; so with *surfeit, forfeit*, pronounced *surfit, forfit*. *Either, neither, counterfeit* are pronounced also *ither, nither, counterfit*.

² But *enforce* only.

³ But *inquest* and *inquisition* only.

⁴ But *insurance* only.

⁵ But *injunction*.

⁶ Many of these words drop the *u* before a suffix : as, *laborious, humorist*, etc. ; but *colourable*. We have both *honourable* and *honorable, armourer* and *armorer* ; but *armorial* only.

627. -al, -el, -le are liable to confusion :—

-al :—bridal, pedal, medal, metal, rascal, material.

-el :—chapel, lintel, tassel, chisel, angel, chattel, mussel, lapel.

-le :—bridle, peddle, meddle, mettle, angle, cattle, muscle.

628. -ce, -se.—The rule is that -ce is used in nouns, -se in verbs :—

-ce :—advice, device, licence, practice (*nouns*).

-se :—advise, devise, license, practise (*verbs*).

629. -ic.—Some words in -ic add *k* before suffixes :—*frolic*, *frolick-ing* (but *frolic-some*) ; *mimic*, *mimick-ing* ; *traffic*, *traffick-er* ; *physic*, *physick-ed* ; *picnic*, *picknick-ed*. But *comic-al*, *tragic-al*, *historic-al*, etc.

630. -er, -or (denoting persons).—Words in -er are generally formed with the English suffix -er, or through the Norman French -eur :—*adventurer*, *believer*, *biographer*, *player*.

Words in -or are generally such as represent words formed with the Latin suffix -or (often preceded by *t* or *s*) :—*actor*, *assessor*, *auditor*, *censor*, *professor*, *speculator*.

NOTE.—Observe also—*bachelor*, *councillor*, *creditor*, *donor*, *emperor*, *governor*, *oppressor*, *orator*, *sculptor*, *surveyor*, *survivor*, *tailor*, *warrior*.

Some words take *both* suffixes :—

Acceptor—acceptor, asserter—assertor, detector—detector, detractor—detractor, exhibiter—exhibitor, exterminator—exterminator, granter—grantor, promiser—promisor, relater—relator, vender—vendor, visiter—visitor, voucher—voucher, warranter—warrantor.

631. -able, -ible.—The following words end in -ible, whereas a much larger number end in -able :—

Accessible, admissible, audible, combustible, compatible, comprehensible, contemptible, credible, defensible, discernible, divisible, eligible, fallible, feasible, flexible, forcible, horrible, incorrigible, incredible, indelible, indivisible, intelligible, invincible, irresistible, illegible, negligible, ostensible, permissible, plausible, possible, preventible, responsible, sensible, susceptible, visible.

632. -ent, -ant.

(a) Words in -ent :—

Absent, abhorrent, adherent, apparent, benevolent, clement, coherent, competent, component, confident (adj.), consequent, continent, convenient, correspondent, current, dependent (adj.), descendent (adj.), despondent, eminent, evident, excellent, existent, expedient, impotent, incident, incipient, incumbent, ingredient, innocent, iridescent, latent, obedient, opponent, orient, parent, patient, permanent, penitent, pertinent, potent, precedent,

president, prevalent, provident, recurrent, redolent, resident, reverent, salient, sentient, solvent, sufficient, superintendent, supplement, tenement, transient, transcendent.

(b) Words in *-ant* :—

Abundant, arrogant, ascendant, aspirant, assistant, complaisant, compliant, confidant (noun), defendant, dependant (noun), descendant (noun), disputant, dominant, emigrant, extravagant, extant, litigant, nonchalant, peasant, pheasant, pedant, petulant, protestant, puissant, relevant, resonant, tenant, vagrant.

NOTE.—The nouns follow suit : *absence, abundance, etc.*

633. -ory, -ary.—The suffix *-ory* is generally added to stems in *-s* or *-t* :—*curs-ory, audit-ory, consolat-ory, hist-ory.*

Exceptions —(a) *-ary* is added, when *n* precedes the final *-t* of the stem :—*comment-ary, compliment-ary, element-ary.*

(b) *-ary* is added to stems ending in *-s* or *-t* in the following words :—

Adversary, caravansary, commissary, dispensary, glossary, hereditary, limitary, military, monetary, necessary, notary, proprietary, salutary, sanitary (*but* sanatory), secretary, solitary, tributary, voluntary, votary.

634. -ceed, -cede.—Words introduced before the 16th century are spelt *-ceed* :—*exceed, proceed, succeed* ; later words are spelt *-cede* :—*accede, concede, intercede, precede, recede, secede.*

635. -ise, -ize.—Since *-ize* is a Greek termination, it should be affixed only to Greek roots : *sympathize*, but *equalise*. The best way out of the difficulty is to use *-ise* in all cases.

636. Anomalies.—The following may be noticed :—

Deceive, deceit	<i>but</i>	Receive, receipt
Suffer, sufferance	„	Hinder, hindrance
Pure, purify	„	Rare, rarefy (<i>and</i> rarify)
Mountain, mountainous	„	Villain, villanous (<i>and</i> villainous)
Murder, murderous	„	Monster, monstrous
Thunder, thunderous	„	Idolater, idolatrous
Danger, dangerous	„	Wonder, wondrous
Dexterous	„	Ambidextrous
Murderer, murderess	„	Emperor, empress
Duke, dukedom	„	Wise, wisdom
Mire, miry	„	Fire, fiery
Liquefy	„	Liquidate
Stratagem	„	Strategy
Proceed	„	Procedure
Comparative	„	Comparison

637. Double Forms.—The following words may be spelt in two ways. That form which is (in most cases) the more usual is placed first. Those marked (c) are contracted or weakened forms.

alchemy	contemporary	jewelry (c)
alchymy	cotemporary	jewellery
almanac	coolie	lackey
almanack	coely	lacquey
ankle	coppice	licence (verb)
anle	copse (c)	license
apophthegm	despatch	lithesome
apothegm (c)	dispatch	lissom (c)
balk	dike	lodestar
baulk	dyke	loadstar
basin	disc	lodestone
bason	disk	loadstone
booze	ecstasy	loth (c)
boose	extasy	loath
borough	endue	manikin
burgh (Scotch)	indue ²	mannikin
brahmin	felloe ³	medieval
brahman	felly	mediæval
briar	fetich	mizzen
brier	fetish	mizen (c)
burden	firth	mosquito
burthen	frith	musquito
burgeon	garrotte	murky
bourgeon	garotte	mirky
cauldron	gauge	ostler (c)
caldron	gage	hostler
carcass	gipsy	palanquin
carcase	gypsy	palankeen
cesspool	grey	parquet
sesspool	gray	parakeet
chequer	guild	pasha
checker	gild	pacha
choir	hotchpotch ⁴	pedlar
quire	hodgepodge	pedler
cipher	hyena	plaster
cypher	hyæna	plaister
clue	idyll	portray
clew	idyl (c)	pourtray
connection	jail	programme
connexion ¹	gaol	program

¹ The more correct form.

² Indue means to *put on*, as a dress.

³ Usually pronounced *felly*.

⁴ The true form is *hotchpot*

pygmy	spinach	trepan (ensnare)
pigmy	spinage	trapan
resin	staunch	trousers
rosin	stanch	trowers
sergeant	steadfast	tyre
serjeant ¹	stedfast (c)	tire ³
seamstress	surloin	visor
sempstress (c)	sirloin	vizor
show	syrup	visard
shew	sirup	vizard
sleigh	tarpaulin (c)	wale
sledge	tarpauling	weal
somersault	thresh	whisky
somerset ²	thrash ²	whiskey
spue	tiro ³	woeful
spew	tyro	woful

638. Misspellings.—The following words, not hitherto noted in this chapter, are apt to be misspelt. They should be carefully studied or introduced into sentences for dictation.

Abbreviate	appalling	beggar
accelerate	apparatus	benefited
accommodate	apparel	bereave
accompaniment	apparition	beseech
accumulate	apostasy (<i>not</i> apostacy)	bicycle
accurate	appreciate	billiards
acquaintance	arraign	bivouac
acquiesce	artisan	bleach
acquittal	ascertain	blissful
address	ascetic	³ blithe
aghast	assassin	boulder
aggravate	assurance	bouquet
allege	athletic	Britain
allegiance	attach	Britannia
almond	automaton	browse
amenity	average	bugle
analogous	awkward	buoyant
analyse (<i>not</i> analyze)	azure	burglar
anatomy		by-law
annalist	Balance	by the by (<i>not</i> by the bye)
anniversary	balloon	
annotate	bankruptcy	Cabinet
announce	banquet	caitiff
annually	barometer	calligraphy (<i>not</i> cali- graphy)
anomalous	barricade	campaign
anonymous	battalion	camphor
antidote	bauble	
antithesis	beacon	

¹ *Sergeant*, in the army or the police ; *serjeant*, as a legal or official title.

² To *thresh* corn ; to *thrash* a person.

³ The more correct form.

cannibal	delineate	February
canopy	demeanour	flourish
canister	derogatory	forty
capital	description	fourteen
capricious	destroy	fossil
caricature	develop	freight
carol	dialogue	friar
carousal	diary	fuchsia
carriage	dilapidated	funeral
casualty	dilemma	furlough
catalogue	diocese	furniture
caterpillar	disappoint	
cauliflower	discomfiture	Gardener
cavilling	discreet	gauntlet
celibacy	disguise	genealogy
cemetery	dishevel	gibe
centenary	dispel	giraffe
centennial	dissuade	glimpse
chocolate	distil	glutton
changeable	divine	glycerine
character	doggerel	gnaw
chestnut	donkey	goodbye
chimney	dormitory	gourmand
chrysalis	draught	grammar
cider (<i>not</i> cyder)	drought	granary
cinematography	drowsy	grate
clamorous	dynasty	grocer
coalesce		guarantee
coarse	Earrest	guardian
coax	eccentricity	guerilla
coincidence	effervesce	guttural
college	effigy	
colonel	embarrass	Hæmorrhage
colonnade	emissary	hammock
column	enable	handiwork (<i>not</i> handv.
committee	encroach	work)
competitive	encyclopædia	handsome
conscientious	engine	harangue
conscious	ennoble	harass
corroborate	enthusiasm	heifer
corollary	etiquette	heterogeneous
couple	etymology	hoarse
crescent	exaggerate	holiday
criticism	exasperate	horizon
crystal	excel	hurricane
cylinder	exchequer	hydrophobia
cypress	excite	hygiene
	exhaust	hypocrisy
	exhilarate	hysterical
Dearth	expire	
decatalogue	extraordinary	Illiterate
decision	exuberant	immediate
decrepit (<i>not</i> decrepid)		imitate
deign	Fallacy	inoculate
delegate	fascinate	interrupt
delicacy		

intricacy	neigh	receptacle
intrigue	neighbour	regiment
inveigh	net (<i>not</i> nett ; cf. <i>neat</i>)	rehearsal
isthmus	nuisance	religious
		remedy
Jaunty	Obeisance	reminiscence
jeer	occurrence	renegade
jealous	oculist	repetition
jeopardy	onion	representative
jostle	opaque	requital
journey	oracle	resurrection
juvenile	origin	revenue
	oscillate	reverie
Kernel		rhetoric
knoll	Pamphlet	rheumatic
	panegyric	rhinoceros
Laborious	panic	ridiculous
labyrinth	pantomime	righteous
lacquer	paragon	roguery
launch	paralyse (<i>not</i> paralyze)	
laundry	parasite	Sacrilege
league	parricide	saucer
legitimate	pavilion	sceptic
leopard	pelisse	scheme
lettuce	phosphorus	science
liquidate	physician	scintillate
literature	piebald	scissors
lozenge	pigeon	scythe
lucrative	pittance	secrecy
luncheon	pity	sediment
	pleurisy	sedentary
Machinery	polygamy	sensitive
magazine	poniard	separate
malevolence	pony	several
marriage	porridge	sewer
martyr	potato (<i>not</i> potatoe)	sieve
masquerade	poultice	sinecure
mattress	precipice	siphon (<i>not</i> syphon)
menagerie	prejudice	siren (<i>not</i> syren)
mercenary	prerogative	skain
message	privilege	skeleton
messenger	propagate	skulk (<i>not</i> sculk)
milliner	providence	solicit
miracle	pulley	soluble
missile	punish	sorcery
molasses	pursue	speech
monkey	purveyor	sponge
morocco	putrefy	stalactite
moustache		staunch
mutineer	Quarantine	stupefy (<i>not</i> stupify)
myrrh	quarrel	subtle
mysterious		subtract
mythical	Raiment	summary
	ravenous	supererogation
Negotiate (<i>not</i> nego- ciate)	realm	surname (<i>not</i> sirname)

surprise	Unanimous	veteran
syllable	unique	vicissitude
symbol	underrate	vigorous
symmetrical	until	villify
symptom	urchin	vinegar
system	utensil	vivify
synonymous		vixen
	Vacillate	vocabulary
Tariff	valiant	
testament	variegated	Waif
threaten	vegetable	Wednesday
treadle	vehement	whirl
treasure	veil	wholesome
treble	vengeance	wreak
tremendous	venomous	
twelfth	verandah	
tyrant	vestige	Yeoman

ANSWERS TO EXAMINATION QUESTIONS.

639. The main object of an Examination paper is to test the candidate's—(a) knowledge of his subject; (b) ability to put his ideas together and express them in good English (structure and style); (c) handwriting, spelling, punctuation, and general neatness.

640. In answering an Examination paper the following rules should be observed:—

1. First of all, glance through all the questions and mark those to which you know the answers best. *Begin by answering these questions*, without regarding the order in which they are numbered, and rearrange your sheets afterwards.

2. Calculate roughly *the time available for each answer*. Too much time is often spent in giving lengthy answers to one or two questions; so that other questions, the answers to which are known by the candidate, have to be left untouched. Leave out of your calculation any question about which you know nothing. Guess-work answers are a waste of time and make a bad impression.

3. Before starting to write, read the question through and *carefully note its wording*, so as to grasp its obvious intent. Make your answer *to the point* by including in it all that is called for by the question and excluding all extraneous matter.

4. Shun vague and rambling answers; express them as simply and *tersely* as possible. Avoid introductions; start upon the answer proper. Do not make a rough copy to be transcribed afterwards; time will not permit of this.

5. Avoid *carelessness*. Many marks are lost by heedless blunders in spelling, grammar, and syntax. Thus, when, in revising, any word or phrase is altered, corresponding alterations must be made, if necessary, in the rest of the sentence; thus, if in the sentence 'do not place,' *do not* be altered to *avoid*, then *place* must be altered to *placing*, so as to make the revised sentence, 'avoid placing.' Where a *choice* of questions or parts of questions is given, do not overlook the fact and answer more than are required. Failure in Examinations is not unfrequently the result of carelessness rather than of ignorance.

6. Reserve a quarter of an hour for a *final revision* of your answers, reviewing them for each of the following points *separately*: (a) wording; (b) punctuation, quotation marks, and use of capitals; (c) spelling; (d) grammar and syntax.

7. Make *full* use of the time allowed. Even if you have answered all the questions, do not leave the Examination room, but devote any spare minutes to a further review of your papers.

8. Send your papers up in good shape. The hand-writing should be *easy to read, neat*, and free from smudges and blots, and the lines should be kept *straight*, and not be allowed to sprawl slant-wise across the paper. Erase blots, if small; if large, rewrite the answer on a fresh page. A word blotted by accident should be crossed out, and the word should be rewritten above the blot. Keep your words *distinct* and do not allow them to run into one another. The lines should be about half an inch apart. Begin a fresh paragraph wherever a new thought or subject requires it. In mathematical papers each new step in the process of reasoning requires a fresh line. Do not begin a new answer on a blank space left below a previous answer; begin on a fresh page. Keep a margin of at least an inch on the left-hand side of your paper. (This margin can be readily defined by doubling the paper back so as to leave a straight crease.)

9. Be careful to number and letter your answers *in exact accordance* with the numbering and lettering of the questions. *Important* points in the answers may be underlined. To insert the words 'Answer to Question' or 'Answer' is unnecessary.

10. Remember, finally, that your success in an Examination largely depends upon your *making your meaning easily clear* to the Examiner, by distinct handwriting, by good arrangement, by sentences fairly short and to the point, and by using plain and simple language.

CHAPTER IX.

COMPOSITION.

641. There are two main styles of composition : the Colloquial Style, suited to conversation, familiar letters, and impromptu speeches ; and the Literary Style, suited to book-writing and serious composition generally, formal letters, and set speeches.¹ The literary style, again, may be divided into various sub-styles : the simple, the rhetorical or graphic, the terse, the elegant, and the grand. The object of this chapter is to teach the plain and simple style. A finished style of composition can be acquired only by long and careful practice and by close observation of the best models. But to write in a simple, clear, and correct style is within the reach of any one who exercises ordinary care in avoiding errors, and who will learn and put in practice the laws of composition.

PART I.—DICTION.

PRECISION IN THE USE OF WORDS.

642. Enlargement of Vocabulary.—The young writer should try to enlarge his vocabulary, so as to have a good stock of words and phrases at his command. To promote this object, read good English authors widely and carefully, making sure that you know accurately the meanings of all the words that you meet with in your reading. Note any word that is new to you, and make it familiar by use. In writing, take pains to choose the word that exactly expresses your meaning, and do not be satisfied till you have found that word. Keep a good dictionary by you to consult whenever you are in doubt as to the true significance of a word. The study of synonyms is another great help. You

¹ A third may be called the Curt Style, suited to telegrams, diaries, and memoranda. It is well exemplified in *Punch's* 'Essence of Parliament.'

will thus be able to employ words with accuracy and precision, and not use one word to express a dozen different meanings or shades of meaning. A common instance of this is the indiscriminate use of the word *nice*—a *nice* day, a *nice* walk, a *nice* bonnet, a *nice* house, a *nice* man, a *nice* train; for a *fine* day, a *pleasant* walk, a *pretty* bonnet, a *good* house, an *agreeable* man, a *convenient* train—a use which, if tolerable in speech, should be avoided in writing. *Nice* has two main meanings: (1) delicate, fastidious, precise, as ‘a *nice* calculation’; (2) delicious, as ‘a *nice* cake’; and to these the word should be confined. *Sweet, fine, funny, good* are often employed in the same indiscriminate fashion (see 104). Other examples of the slovenly use of words are *preventative* for *preventive*, *casualty* for *casualty*, *speciality* for *specialty*. Similarly, *to ascertain* should not be used loosely for ‘to find out’; it means ‘to make certain,’ as: ‘Pilate, having *ascertained* that Jesus was dead, granted his body to Joseph.’ Note that we do not *talk* French, but *speak* it.

643. Example of Inaccuracy.—Examine the following passage:—

A State is a collection of free human beings, joined by mutual ties, some of which may be said to have grown, some to have been manufactured. The chief ties that have grown are being of the same race, language, religion, and inhabiting the same land. The most important manufactured ties are of a legal, social, and official nature; these are mutual bonds which the people have gradually established for themselves.

Here ‘collection’ is not an appropriate word to use of *persons*. ‘Joined’ is an inadequate word to express the idea intended, and ‘mutual’ is incorrect (454); affection may be mutual, but a tie cannot be. A tie that ‘grows’ suggests a mixed metaphor, and a tie that is manufactured suggests a necktie. ‘Being of the same race’ etc. is a very awkward mode of expression. The meaning of the statement ‘are . . . nature’ is not clear; ‘mutual’ is again incorrect; and ‘established’ is an inappropriate word when applied to a bond.

The following is the passage as it should be written:—

A State is an aggregation of free human beings, bound together by common ties, some of which may be called natural ties, some artificial. The chief natural ties are community of race, of language, of religion, and of territory. The most important artificial ties are law, custom, and executive government; these are common bonds which the people have gradually framed for themselves.

644. Use of ‘I,’ ‘You.’—If you are writing a story or incident drawn from your own experience, you need not try to avoid employing the personal pronoun ‘I.’ There is nothing boastful

or offensive in saying 'I'; artificial attempts to shun its use will only make your style feeble and clumsy. Of the following two versions of an incident, (a) and (b), observe how much more natural and vivid (b), in which 'I' is retained, is than (a), in which attempts are made to exclude it:—

(a) One day a row on the river was planned. So a boat *was hired* and the men *were told* to row to Kew. On the way we all on a sudden ran into another boat, and the next thing *that was known* was *my falling* into the water. As the tide *swept me* along, fortunately a floating log *was seen* in front of me. *By my catching hold* of this my life *was saved*.

(b) One day I planned a row on the river. So *I hired* a boat and *told* the men to row to Kew. On the way we all on a sudden ran into another boat, and the next thing *I knew* was that *I had fallen* into the water. As *I was swept* along by the tide, fortunately *I saw* a floating log in front of me. *I caught hold* of this and so *saved* my life.

Apart, however, from narratives of this kind, the introduction of the pronouns 'I' and 'you' is in bad taste and should be avoided. A piece of composition is not a speech or a lecture, and should in general be as impersonal as possible. Thus 'I may point out here' should rather be 'One may point out,' or 'It may be pointed out'; 'I have not time to add more' should be 'Time will not permit further details'; 'I cannot agree with those who say' etc. should be 'It is impossible to agree'; 'You should be careful not to indulge in this habit' should be 'People should be careful.'

645. Use of 'We.'—Avoid using the editorial *we* (159). Do not say 'We have little doubt,' but 'There is little doubt.' Never write 'As a child, we were taken to see the king,' or begin a narrative with 'When we were a little boy.'

Similarly, do not obtrude your own opinion by using such expressions as 'I think,' 'It seems to me,' 'I believe,' 'I feel sure,' 'I am certain,' 'I am convinced,' 'I consider,' 'To the best of my knowledge,' 'As far as I am aware'—expressions which may be left to one who writes with authority on a subject.

CARELESS PHRASEOLOGY.

646. The young writer is apt to be careless in wording his sentences, so that, while his meaning may be plain enough, his way of expressing it is illogical or incongruous. Thus he will write 'A sea voyage is a good way of spending a holiday.' Now a *voyage* cannot be a *way*, and he ought to have written: 'To take a sea voyage is' etc.

647. Examples.

1. This view is the finest scenery in the world. [A *view* is not *scenery*; write 'contains the finest scenery.']
2. He gave us a kind reception, which was shown us by all present. [A *reception* cannot be *shown*; write 'He received us with kindness.']
3. Presently I heard a strange sound. It was a man trying to get in at the window. [A *sound* cannot be a *man*; write 'It was made by a man.']
4. Another method of killing rats is that of poison. [We cannot say 'a method of poison'; for 'that of poison' write either 'that of using poison' or simply 'the use of poison.']
5. His Arctic expedition is a catalogue of misfortunes. [An *expedition* is not a *catalogue*; write 'The history of his Arctic expedition.']
6. A sad spectacle of want occurred this morning. [A *spectacle* cannot *occur*; write either 'instance' for 'spectacle,' or 'was seen' for 'occurred.']
7. Yesterday we had the good fortune of a most magnificent sunset. [Insert 'seeing' after 'of.']
8. To be an author means one who possesses literary ability. [Insert 'to be' before 'one.']
9. The rule accords those who have passed this test to be excused from the Matriculation Examination. [Insert 'the right' after 'test,' or substitute 'permits' for 'accords.']

VERBOSITY.

648. Verbosity is the use of many words where a few words are sufficient for the purpose. It shows itself in diffuseness of style, in circumlocutions instead of simple statements, and in the introduction of irrelevant and unnecessary details. Thus 'A motor car was given him as a birthday present' becomes 'He was made the recipient of an automobile in celebration of his natal day,' and 'food for laughter' is amplified into 'matter that is calculated to excite risibility on the part of the listeners'; or the verbose writer will say, 'On hearing of the accident, I put on my hat, provided myself with an umbrella on account of the rain, went out, and hurried as fast as I could to fetch the doctor,' instead of the concise and sufficient 'On hearing of the accident, I ran off in the rain for the doctor.'

649. Examples.

1. The storm was the occasion of much loss of life and entailed considerable injury to property throughout the whole district. [Rewrite: 'The storm caused much loss of life and property throughout the district.']
2. The disturbances which for a long time have kept the atmospheric situation in such an unsettled state appear to be about to pass away. [Rewrite: 'There seems likely to be an improvement in the weather.']
3. Women ought to have a career of such a nature that it offers the same advantages as men with equal qualifications enjoy. [Rewrite: 'Women ought to work on the same terms as men.']

4. The rumour would appear to be fully substantiated. [Rewrite : 'The rumour seems to be true.']

5. In the event of his being elected, he has formed the design of holding in the near future a public exhibition of a number of pictures that he has painted on various subjects. [Rewrite : 'If he is elected, he intends soon to hold an exhibition of his pictures.']

6. I find that in many cases there is room for hesitation as to whether I should pass a candidate, in the face of the fact of the inferiority of his handwriting. [Rewrite : 'Bad handwriting often makes me hesitate to pass a candidate.']

FINE WRITING.

650. **Fine Writing**, a fondness for high-flown expressions, is akin to Verbosity. In dealing with plain matters use a plain, unaffected style. Remember—(1) that simplicity promotes clearness; (2) that errors in idiom and meaning are more apt to occur in ornate than in simple diction. It is a mistake to imagine that in order to produce an impression you must write in a formal or pompous manner.

651. **Pretentious words**.—Do not use a pretentious word when a plain word will do : as *assist* for 'help,' *peruse* for 'read,' *apex* for 'top,' *residence* for 'house,' *establishment* for 'shop,' *locality* for 'place,' *eventuate* for 'result,' *eventuality* for 'event,' *constitute* for 'form,' *militate against* for 'oppose, conflict with,' *recuperate* for 'recover,' *desist* for 'stop,' *endeavour* for 'try,' *altitude* for 'height,' *dubiosity* for 'doubt,' *vituperation* for 'abuse,' *exacerbate* for 'enrage,' *geniture* for 'birth,' *minify* for 'diminish,' *vicinity* for 'neighbourhood,' *advent* for 'coming,' *ultimate* for 'last,' *species* for 'kind,' *entirety* for 'whole,' *proclivities* for 'tendencies,' *the majority* for 'most,' *desideratum* for 'want,' *inebriated* for 'drunk.'

652. **Journalisms**.—In newspapers a man never has his leg broken, but *sustains* or *suffers* a broken leg; he is never wounded in the head but *sustains* a wound there; we are told not that people took to or began stone-throwing, but that they *indulged* in it. A person is said to be of the Roman Catholic *persuasion*, rather than of that sect or religion. A suit of clothes is a *sartorial creation*; fire is the *devouring element*; a mother is a *maternal relative*; a tail is a *caudal appendage*; blood is the *vital fluid*; the nose is the *olfactory organ*; peoples are *nationalities*; an interview is not granted, but *accorded*; an invitation is not given, but *extended*; a person does not yield but *capitulates* to temptation. The following passage is from a newspaper account of a disturbance at a public meeting :—

Fortunately the stewards were able to prevent the chairs being used as lethal weapons, and *restored them to their legitimate purpose*.

—where the italicised portion is a grand way of saying that the chairs were put back in their places. Sometimes we find such strange jargon as the close of the following extract :—

All good Scouts are now setting up canvas houses, by the sea, by the moorland rill, by forest brooks, in meadows by stream-sides, by the quiet mill-pond or the lonely dew-pond of the old hills. And, oh, the joy of it all—the fun of it all—and *the eternal verities that come home to roost.*

653. Examples.

PLAIN STATEMENT	FINE WRITING
1. Cause trouble	Involve some inconvenience
2. Qualities	Particular characteristic properties
3. My feelings were hurt ..	My sensibilities were lacerated
4. Important topics	Circumstances of major importance
5. Parts	Component elements
6. Fond of	Partial to
7. Includes	Embraces within its scope
8. Begin	Take the initiative
9. Is guided by reason	Acts in subservience to the dictates of reason
10. They narrowly escaped being burnt to death	They miraculously escaped incineration
11. I had dinner	I partook of my evening repast
12. Barber, hair-dresser	Capillary and tonsorial artist
13. A walk	A pedestrian excursion
14. Asleep	Locked in slumber
15. Children	{ Juvenile members of the community The rising generation
16. He took off his clothes	He divested himself of his habiliments
17. Married (of a woman)	Led to the hymeneal altar
18. Was going fast	Was travelling with considerable velocity
19. You are making a mistake	You are labouring under a delusion
20. Burnt	Consigned to the flames
21. Opponents	Antagonistic individuals
22. Went with me as tutor	Accompanied me in the capacity of educational instructor
23. It hurts very much	It is productive of distinctly painful sensations
24. I like the taste of it	It commends itself to my gustatory susceptibilities
25. Bad weather	Adverse climatic conditions
26. Is false	Belongs to the realm of fiction
27. Have you washed ?	Have you performed your ablutions ?
28. They sent for the doctor	They called into requisition the services of the family physician

654. Fine Writing causes Error.—The liking for fine writing is often productive of errors. Thus in 'At the earliest practicable period' (for 'as soon as possible') *period* is wrongly used to express 'point of time.' In 'I have had sufficient (for 'enough') of this,' the use of *sufficient* is ungrammatical. 'I partook of refreshment' (for 'I had something to eat') is wrong, since *partake* implies 'sharing'; 'He partook of my lunch' is correct. *Observe* means 'to heed,' 'to take note of,' and so is incorrect in 'What did you observe' (for 'say')? Similarly 'I will make a few observations' is wrong for 'I will say a few words.' *Partially*, again, is often unnecessarily used for *partly*, as *portion* is for *part* [90, (32)]. 'To witness a marriage,' except in the sense of to act as witness to the signatures, is a slovenly use of the word. We *initiate* a reform, but 'The proceedings were initiated, (for 'begun') is a very loose way of writing, and 'The bazaar was inaugurated' is no better. *Transpire* means 'to become known,' and to use it for 'to happen,' as in 'Many things have transpired since we last met,' is incorrect. *Adumbrate*, again, means 'to indicate faintly, to foreshadow,' so that 'The matter was adumbrated in the clearest possible way' is a contradiction in terms. *Apartments* is inappropriate for 'rooms,' since an apartment is properly a set of rooms. 'The event indicates that you were wrong' should be 'shows.' 'I anticipated you would be late' is wrong for 'expected.' 'Very few were conscious of the conspiracy' should be 'aware.' For 'He intimated that he was ready to go' write 'said,' and for 'Looking round, I remarked a gap in the hedge' write 'saw.' 'I doubt the veracity of this report' is wrong for 'truth.' 'After a lengthened interview, he departed' should be 'long'; *lengthy* is little better.

TAUTOLOGY.

655. Tautology, or the needless repetition in the same sentence of the same thought in different words, must be guarded against, since the practice makes a composition very tedious reading. Write compactly, use only words enough to express your meaning adequately, and say just what you have to say and no more. In forming a sentence, the young writer should ask himself whether there are any words that can be left out without interfering with the sense. For instance, in the sentence 'The scenery of the Lake District is made more beautiful by the beauty of the surrounding mountains,' tautology may be got rid of either by omitting 'the beauty of' or by altering 'made more beautiful' into 'enhanced.' For the correction of tautology, a knowledge of the true meaning of words (as in the case of *autograph* below) is

important. Thus in 'Love is a panacea for all human ills' strike out *all*, since *panacea* means a *universal* remedy.

656. Pleonasms.—Be careful to avoid such pleonasms as 'He *continued to remain* silent' for 'He remained silent,' 'This *seems to look* ungracious' for 'This seems (or looks) ungracious,' or 'He *offered to give* me a ride' for 'He offered me a ride'; and such as 'The *whole* sum total,' 'He restored him to his mother *again*,' 'They returned *back again*,' 'Their mutual affection *for each other*,' 'I did not mean to do it *intentionally*'—in which the italicised words should be omitted.

657. Examples.

1. When he fell, there was a universal cry of horror from everybody. [Omit either 'universal' or 'from everybody,' which repeat each other.]

2. The accompanying spice of danger only added more to the interest of the undertaking. [Omit 'accompanying' and 'more.']

3. Happily no one, by a lucky chance, happened to be in that part of the mine. [Omit 'by a lucky chance,' which repeats 'happily,' and change 'happened to be' into 'was.']

4. Beauty is transient and fleeting; virtue is lasting and permanent. [Omit 'and fleeting' and 'and permanent.']

5. This can be done at a small extra cost of a few pence more. [Omit either 'of a few pence more' or 'small extra,']

6. The result of the trial was a triumph for the defendant, who came out of it with flying colours. [Omit 'who came . . . colours,' which repeats the notion of 'triumph.']

7. Though this book abounds in many inaccuracies, nevertheless it is at the same time a useful work of reference to consult. [Omit 'many,' 'at the same time,' and 'to consult.']

8. Napoleon's reason for retreat was on account of the want of food and shelter for his army, whose privations caused his retirement from the burning city. [Omit 'on account of' and 'whose . . . retirement,' and insert 'from the burning city' after 'retreat.']

9. In time of war, they went about almost stark naked, save for a breech-clout. [Omit 'almost,' which is implied in the last phrase.]

10. One indictment was that he used his position for proselytising, a baseless assumption for which there is no foundation. [Omit 'baseless' or 'for which there is no foundation,' which repeat each other.]

11. The weather was too hot for the boys to pay the proper attention they ought to their studies. [Write either 'to pay proper attention' or 'to pay the attention they ought.']

12. I possess several autograph letters written by Tennyson. [Write either 'autograph letters of Tennyson' or 'letters written by Tennyson.']

13. I doubt the possibility of any one being able to leap 200 feet on skis. [Rewrite: 'I doubt the ability of any one to leap' or 'I doubt the possibility of any one's leaping.']

REPETITION.

658. Wrong Repetition.—Avoid unnecessary repetition. It has a monotonous effect and jars on the ear of the reader. This fault consists in—

1. The unnecessary repetition, in a sentence, of the same word or expression :—

(a) This *statement* has been *made* before. It is a *statement* that people often *make* when they desire to *make* a general *statement*, or when they know that no *statement* they *make* can *make* any difference.

Rewrite :—

This statement has been made before. It is *one* that people often make when they desire to *generalise*, or when they know that nothing *that they say* can make any difference.

(b) The great length of the heads of many of the inhabitants of these islands is of course of importance in the determination of their origin.

Rewrite :—

The great length of head in many inhabitants of these islands is obviously important in determining their origin.

NOTE.—Do not try to avoid repetition by substituting synonymous terms, as *assertion* for *statement* in (a) ; cf. 659, (1).

2. The repetition of the same word in different senses :—

There was a man *there*, and his right hand was withered.

He was on the line *but* a moment, *but* he was all *but* killed.

It is out of my *power* (ability) to give you the *power* (authority) to do *this*.

The danger of falsehood *lies* in the fact that *lies* propagate themselves.

659. Correct Repetition.—Repetition is often not only permissible but useful in promoting clearness and force. Thus—

1. The repetition of the same word for the same thing need not be avoided, as :—

(a) We may question whether the telegraph and the gramophone have added greatly to the *sum* of human happiness, but we cannot dispute that chloroform and aseptic surgery have lessened the *sum* of human suffering.

Here the repetition of the words *sum* and *human* is correct. To substitute for them *total amount* and *man's* would injure the symmetry and effect of the sentence. To vary a word or a statement merely for the sake of varying it is generally a mistake, as :—

(b) In most of the transactions of life there is some portion which no one cares to *accomplish*, and which everybody wishes to be *achieved*.

Here the writer (Disraeli), afraid of repeating *accomplished*, awkwardly substitutes *achieved*. He had much better have written: 'Some portion which no one cares to *do*, and which everybody wishes to be *done*.' Similarly Burke's 'When bad men *combine*, the good must *associate*' is faulty, because it implies that the writer intends *associate* to have a different meaning from *combine*. Write either 'The good must *combine* also' or 'The good must *do* the same.' A worse instance of this 'elegant variation' is the following:—

(c) What makes a runner who is behind redouble his efforts is not a spurt by the man *in front*, but the relaxation of the efforts of the man *with a lead*.

Write: 'the relaxation of that man's efforts.'

2. Repetition of the same words or of the same idea in different words is often a means of adding emphasis to a statement by arresting the attention of the reader, as:—

I will *never, never* consent.

Alone on a *wide, wide* sea.

Babylon *is fallen, is fallen*.

This is my son's house: *he* planned it, *he* built it, *he* furnished it, and *he* inhabits it.

My friends are all *dead and gone*.

In this world Truth is man's best *support*; it is the real *staff of life*.

Such injuries are not to be *estimated*. They cannot be *stated in figures*.

Similarly, the repetition of prepositions and conjunctions emphasises the words they precede, as:—

Be thou an example to them that believe, *in word, in manner of life, in love, in faith, in purity*.

The fruits of Love are tranquillity *and* courtesy *and* cheerfulness *and* humility *and* self-sacrifice.

3. When a statement is repeated in the form of an instance in point, such repetition promotes clearness; the particular example illustrates and explains the general principle [cf. 739, (3)]:—

(a) Occupations followed the hereditary rule. The fellah's son remained a fellah, just as the priest's became a priest.

(b) The lower animals have much the same feelings as we have. Beat a dog, and he will howl; stroke a cat, and she will purr in response.

(c) Great discoveries are often accidental. The fall of an apple from a tree revealed the law of gravitation to Newton.

COLLOQUIALISMS.

660. Colloquialisms are expressions that are permissible in common speech and familiar letters, but not in serious composition, except in reporting conversations. To write good English is not the same thing as to speak it. In talk even bad grammar is some-

times tolerated, but not of course in writing. Thus we often say 'Who did you see?' and the correct 'Whom did you see?' sounds somewhat pedantic; but we must write 'whom' not 'who.' Similarly, 'It is *me*,' instead of the correct 'It is *I*,' and 'Is that *him*?' for 'Is that *he*?' may be spoken but not written. In writing, again, we should omit the *to* in 'Where are you going to?' 'This is the *best* of the two' is wrong for 'This is the *better*,' but is often used in talking. 'Each of the boys and girls will receive a prize, if *they* (instead of *he or she*) deserve it' is ungrammatical, but is often heard in conversation, in which 'he or she' sounds cumbersome. In speech the word *only* is commonly misplaced, and we say 'Nowadays an umbrella only costs a trifling sum'; whereas we should write 'costs only a trifling sum' (708). Other expressions, such as 'I am in a *fix*' (a difficulty), 'It is *ever so far* (a very long way) to my house,' 'He has made a *mess* (or a *hash*) of it' (spoiled or muddled the business), 'I will *have a try*' (make trial), 'He has *crooked up*' (broken down), 'I *expect* (suppose, surmise) you were surprised to see him,' 'There were a *lot* or *no end* (a great many) of people present,' '*Middling* (fairly) good,' 'A *big* (great) disappointment,' *Double* (feasible), *Fad* (whim, hobby), may be used in conversation, but are beneath the dignity of written composition.

661. Colloquial Omissions.—The conjunction *that*, frequently omitted in talking, should usually be inserted in writing: 'He feared in the end he might lose all he had won' should be 'He feared *that* in the end he might lose all *that* he had won'; 'It is well you came when you did' should be 'It is well *that* you came.' Similarly, for 'Lausanne was where Gibbon composed his history' write '*was the place* where'; for 'I might have seen him, if I had wished to' write 'if I had wished to *do so*'; for 'It is no use to say' write 'It is *of* no use'; for 'Those children are the same age' write '*of* the same age'; for 'What colour are his eyes?' write '*of* what colour' or 'what is the colour of'; and for 'I hope you will stay dinner,' write '*stay to* dinner.'

662. Colloquial Abbreviations.—Elided forms, which are used colloquially, like *shan't* for 'shall not,' *let's* for 'let us' (see 611), '*isn't* he here?' for 'is he not here?' should not be used except in reporting a conversation. In the same way, curt expressions such as *photo* for 'photograph,' *phone* for 'telephone,' *mo* for 'moment,' *comfy* for 'comfortable,' *exam* for 'examination,' *gym* for 'gymnastics,' *doc* for 'doctor,' *middy* for 'midshipman,' *digs* (diggings) for 'lodgings,' *tick* (ticket) for 'credit,' 'in good *fig* (figure?)' for 'in good condition,' *bike* for 'bicycle,' *pram* for 'perambulator,' *zoo* for

'zoological gardens,' *quad* for 'quadrangle,' *undergrad* for 'undergraduate,' *maths* for 'mathematics,' *Matric.* for 'Matriculation' are inadmissible.

663. Examples.—The following sentences contain colloquialisms (italicised) that should be avoided in writing :—

1. He *went in for* (entered) the legal profession.
2. Scott *turned out* (produced) two novels a year.
3. We held the proofs, so that he was obliged to *own up* (make full confession).
4. No judge *worth his salt* (of repute) could submit to such an insult.
5. Clive was a *plucky* (brave) general.
6. The King *fancied* (thought) that he had the right to refuse.
7. This subject is *nothing like* (not nearly) so important as that.
8. The list is *nowhere near* (not nearly) complete.
9. I do not know but *what* (that) he is right.
10. Prose composition was not in Tennyson's *line* (province).
11. Charles tried to *back out of* (withdraw from) his engagement.
12. This discovery *bothered* (troubled) Othello.
13. The leader of the expedition *picked* (chose) the men to serve under him.
14. The cruelty of the conqueror *came out* (was seen or was shown) in his treatment of the prisoners.
15. Queen Mary did her best to *help* Catholicism *along* (to aid the progress of).
16. There is nothing *so very* (specially) remarkable about his success.
17. I *felt like turning* (felt disposed to turn) him out of doors on the spot.
18. The enemy was defeated; but the conqueror had little reason to *crow over* (boast of) his victory.
19. The nobles grew tired of *running* (administering) the government.
20. Then Macbeth *came across* (met) Macduff.
21. It was very *sweet* (kind) of him to pardon the rebels.
22. King John found himself in a *scrape* (a difficult position).
23. If he is not careful, he will *come to grief* (fail, be undone).
24. Lord North was apt to make a *fuss* (disturbance) over small matters.
25. Never before had there been *such a great victory* (so great a victory).
26. The King was not there. He had *left* (gone away) before the meeting was held.
27. After remaining in England for *a couple of months* (two months) he returned to Normandy.
28. They had *every* (complete) confidence in him. He gave them *every* (all possible) assistance.
29. Socrates would sometimes *chaff* (banter) people in his conversations.
30. What *on earth* (in the world) does our author mean?
31. Harold found it *a bit of a nuisance* (disagreeable) to have to take the oath.
32. Elizabeth could not *stand* (endure) her cousin, the Queen of Scots.
33. He *got up* (formed) a conspiracy against the reigning monarch.
34. Of the whole council only one member *turned up* (appeared).
35. Charles *got into hot water* (had difficulties) with his Parliament.
36. The commander *had a bone to pick* (an unpleasant matter to settle) with his officers.
37. The general was *handicapped* (at a disadvantage, hampered) by his want of cavalry.

38. The minister was *brought to book* (reproved) by the King.
39. The president *scored a point* (had the best of it) when he remarked, etc.
40. He had reasons *galore* (in plenty) for his conduct.
41. After defeating the rebels, the king *had a good time* (gave himself up to enjoyment).
42. Henry was so weak-minded that he was *next door to* (almost) an imbecile.
43. He succeeded in *squaring* (bribing) the servants.
44. The result was a great *scall* (disappointment) for the nobles.
45. In the struggle for the crown the young prince had not *the ghost of a chance* (the slightest chance of success).
46. The king had now nothing to do but *to go in and win* (to complete his triumph).
47. Hampden showed plenty of *grit* (spirit, courage).
48. He told the queen not to *worry* (be troubled) about her son.
49. On this occasion Strafford *was too clever by half* (overreached himself).
50. He made one more effort, but his strength had *petered out* (become exhausted).

SLANG AND VULGARISMS.

664. Slang, with cant terms, vulgarisms, and puns, is an offence against good taste, and should never (except in dialogue) be employed by the young writer, who should avoid, for instance, such a slang expression as 'He told the Manchester Reform Club on Saturday that the question could not indefinitely *take a back seat*,' for 'remain in the background.'

665. Examples.

- | | |
|---|--|
| 1. He <i>hooked it</i> (or <i>took his hook</i> , <i>did a bunk</i>) for | went away |
| 2. I am <i>jolly</i> (or <i>mighty</i>) glad to see you | „ very glad |
| 3. You are a <i>caution</i> | „ strange, odd |
| 4. He is an <i>awfully decent chap</i> | „ a very pleasant man |
| 5. This <i>put the lid on</i> all his previous triumphs | „ was his crowning triumph |
| 6. We have had a <i>ripping time</i> | „ a delightful time |
| 7. I <i>spotted</i> several mistakes | „ observed |
| 8. He had <i>rotten luck</i> | „ bad luck |
| 9. The play <i>scores</i> by its intensity | „ succeeds |
| 10. It was <i>hard lines</i> on you | „ very unfortunate for you |
| 11. I am <i>fed up with</i> the Irish question | „ have had enough of, am tired of |
| 12. It was a <i>toss-up</i> which side would win | „ quite uncertain |
| 13. When the father was away, the lovers <i>sloped</i> | „ ran away, fled |
| 14. I thought him very <i>stuck-up</i> | „ proud |
| 15. This is the <i>limit</i> | „ climax |
| 16. They are <i>cutting up rough</i> | „ angry or offended |
| 17. That is a <i>tall</i> (or <i>large</i>) order | „ a bold assumption or an excessive demand |
| 18. I <i>gave him the go-by</i> | „ avoided him |
| 19. He is a <i>trump</i> (or a <i>brick</i>) | „ a good or kind fellow |
| 20. I succeeded by a <i>fluke</i> | „ a lucky accident |
| 21. He <i>riled</i> me very much | „ irritated |

666. So with—*bamboozle*, *skedaddle*, *absquatulate*, *flabbergasted*, *cheeky*, *to chuck it*, *a stunner*, *much of a muckness*, *a back number* (old-fashioned, obsolete), *to fork out*, *real jam*, *to raise the wind*, *to be even with a person*, *to have a shot at a thing*, *to be a dab at a thing*, *to give a person beans* (punish), *to climb down* (retreat, submit), *back of* (behind, after), *to be out for a purpose*, *to cram up* (work hard) for an examination, *to talk shop*, *to shut up* (to silence or be silent), in a *funk*, a *fishy* (suspicious, slippery) transaction, *screwed* (drunk), a *tip* (gratuity), *transmogrify*, *up to snuff*, *to be sut upon* (humbled, rebuked), a *swunker*, in *quod*, I am *muchly* delighted, he *dove* (dived) into the river.

667. **Vulgarisms.**—Never use vulgar abbreviations such as *invite* for ‘invitation,’ *combine* for ‘combination,’ *biz* for ‘business,’ *sov.* for ‘sovereign,’ *cause* (or *cus*) for ‘because,’ *blotting* for ‘blotting-paper,’ *gent* for ‘gentleman,’ *cert* for ‘certain,’ *sub* for ‘subscription,’ *incog.* for ‘incognito,’ *infra dig.* for ‘beneath one’s dignity,’ *nem. con.* for ‘unanimously,’ *cute* for ‘clever,’ *nob* (or *pot*) for ‘person of distinction,’ *pal* for ‘comrade’; as also *I hain’t* for ‘I haven’t,’ *I ain’t* for ‘I’m not,’ *we aren’t* for ‘we’re not’ (but *aren’t we?* is correct). Never write *alright* for ‘all right.’ So with the following:—

- | | |
|---|--|
| 1. A <i>real</i> good time | for a <i>very</i> good time |
| 2. What’s the <i>damage</i> ? | „ the <i>cost</i> |
| 3. I shall return <i>inside of</i> an hour | „ <i>within</i> an hour |
| 4. My own country is <i>plenty</i> good | „ <i>quite</i> good enough |
| enough for me | „ |
| 5. He <i>took</i> ill | „ he <i>was taken</i> ill |
| 6. This is <i>uncommon</i> good | „ <i>uncommonly</i> good |
| 7. To enjoy a sail, the weather <i>wants</i> | „ <i>must</i> be fine (or fine weather <i>is</i> |
| to be fine | „ <i>needed</i>) |
| 8. She is a very <i>stylish</i> person | „ <i>fashionable</i> person |
| 9. I don’t feel <i>that way</i> about it | „ <i>those are not my feelings</i> about it |
| 10. The medicine did him a <i>power</i> (or a | „ a <i>great deal</i> of good |
| <i>sight</i>) of good | |
| 11. Do not <i>take on</i> about it | „ <i>be troubled</i> about it |
| 12. I <i>sort of</i> refused his offer | „ <i>half</i> refused |
| 13. I feel <i>kind of</i> hungry | „ <i>rather</i> hungry |
| 14. He went away <i>unknown</i> to me | „ <i>without my knowledge</i> |
| 15. This <i>takes the cake</i> | „ <i>this is best of all</i> |
| 16. I can’t do this <i>nohow</i> | „ I can’t do this <i>at all</i> |
| 17. I feel <i>bad</i> | „ I feel <i>ill</i> |
| 18. I am <i>right</i> glad to see you | „ <i>very</i> glad |
| 19. You <i>had ought</i> to have gone | „ you <i>ought</i> |
| 20. I don’t <i>blame it on him</i> | „ I don’t <i>blame him for it</i> |
| 21. I don’t know <i>but what</i> I will | „ <i>but that</i> |
| 22. I <i>disremember</i> your name | „ <i>forget</i> |
| 23. I am <i>that peckish</i> I could eat any- | „ <i>so hungry</i> |
| thing | |

24. He said he would *do the handsome thing* for *act with generosity*
 25. This is all *bosh* (or *rot*) „ *nonsense*
 26. This is *not half bad* „ *rather good*
 27. It doesn't *signify* „ *matter*
 28. A *party* in a long cloak „ *person*
 29. Do you *warble* ? „ *sing*
 30. This weather is *chronic* „ *bad*

668. Journalisms.—Shun the smart journalistic style of—‘He *voiced* (expressed) the opinion of the people,’ ‘Chinese honesty is *stressed* (emphasised) in this book,’ ‘Politics *bulk* (or *loom*) largely (have a prominent place) in his pages,’ ‘We *experienced* (felt, had) a new sensation,’ ‘This subject ought to be *ventilated* (publicly discussed),’ ‘He *punctuated* (emphasised) his refusal by turning his back,’ ‘A *clamant* (crying) need,’ ‘A *virile* (strong, forcible) expression,’ ‘The *avid* (eager) pursuit of wealth,’ ‘A *distinctly* (undoubtedly) interesting book,’ ‘We cannot *endorse* (approve, support) their views,’ ‘The *balance* (rest, remainder) of the day was spent in repose,’ ‘His promises *must be largely discounted*’ (are extravagant, are not worth much), ‘His industry *was a great factor in* (largely contributed to) his success,’ ‘Education is an important *asset* (advantage) even in a merchant’s office,’ ‘He is well *posted* (informed) in these matters,’ ‘He *writes me*’ [He writes to me; 588, (18)]. Be careful how you use such words as *obsess*, *recrudesce*, *envisage*, *antagonise*, *transcendental*.

669. Gallicisms.—Avoid idioms or expressions taken from the French, as the common ‘It *goes without saying*’ for ‘It may be taken for granted’ or ‘It is needless to say’;¹ ‘The Town Councillors *assisted* at the ceremony’ for ‘were present’; ‘It *gives furiously to think*’ for ‘It is a matter for serious thought’; ‘*To the foot of the letter*’ for ‘literally’; ‘*To exploit*’ for ‘to take advantage of’ or ‘make use of’; ‘*A banality*’ for ‘commonplace, trivial’; ‘*to intrigue*’ for ‘to captivate, stimulate’; ‘This question is *on the carpet*’ for ‘under consideration’; ‘Let us return *to our muttons*’ for ‘to our subject’; ‘A *pronounced* failure’ for ‘a decided failure’; ‘To be *in evidence*’ for ‘to be conspicuous’; ‘An *embarrassment* of riches’ for ‘superfluity, superabundance.’

670. Punning (or any kind of word-play) is entirely out of place in school or college compositions. Never try to be funny. Do not write ‘He was proud of this *feat* of walking or walking of the *feet*,’ or ‘I took him *by surprise* and *by the hand* at once.’

¹ We find even ‘It *goes without denial* that the Government initiated the bloodshed’ (*Nation*).

Indeed, all attempts at humour are best avoided by the young writer. Such attempts generally fall flat, and should be left to practised hands.

ARCHAISMS.

671. The casual introduction of old or obsolete words into modern English prose savours of affectation and is apt to obscure the meaning.

As an example of affectation, take the following :—

All the time the fires of this misery are raging and the reek *thereof* is going up.

For 'the reek thereof' substitute 'their reek.' As an example of obscurity, the following is in point :—

Of such as these, then, are Mr. St. John Adcock's Londoners ; and the *divers* sometimes real persons, whom we now and then encounter in these pages, may be described only by courtesy as citizens of his town.

Here the word *divers* puzzles the reader till he perceives that it is an archaism for 'various.'

672. **Examples.**—The reader is referred to 795 for poetic archaisms ; the following are given here, as sometimes finding their way into prose :—

Albeit, *inasmuch as* (since), *howbeit* (nevertheless), *perchance*, *peradventure* (perhaps), *hereby*, *hereof*, *whereby*, *whereof*, *thereby*, *thereanent*, *thereto*, *therefrom*, *heretofore*, *theretofore* (till then), *every whit*, *withal*, *anent*, *oft*, *ofttimes*, *oftentimes*, *belike* (probably), *folk*, *scant* (little), *to do on* (put on), *to essay*, *to bewray*, *to bemuse* (stupefy), *to intitule* (entitle), *to vouchsafe*, *parlous* (perilous), *incontinently* (immediately) ; *I cannot away with* (tolerate), *I had as lief*, *We may* (must) not, *It irks me*, *I trow not*, *I am beholden to you*, *It repented him*, *Do you take me* (understand) ? , *Who goeth me yonder* ?

673. **Other Archaic Forms.**—The same criticism applies to—

1. Words used in an archaic sense, as *prevent* with the meaning of 'forestall, anticipate,' as in 'I prevented the dawning of the morning' (*Bible*). So with—to *discover* (show, reveal), to *amuse* (deceive), to *deliver* (utter, state), to *import* (be of importance), to *astonish* (stun), *censure* (opinion), *complexion* (temperament), *obnoxious* (liable).

2. Words that are obsolete (either specifically or in their use) except so far as they form part of certain phrases or expressions, to which they are mostly restricted. Thus *kith* should not be

taken out of its setting in 'kith and kin' and used by itself for 'kindred.' Other expressions containing such words are—*cark* and care; *stark* and stiff, '*stark* mad, etc.'; to go to *rack* (wreck) and ruin; watch and *ward*; at one's *beck* and call; without *let* or hindrance; part and *parcel* (portion); *spick* and *span*; *weal* and woe, *commonweal*; in the *nick* (point) of time; to run a *rig*; to do one a *shrewd* (= ill) turn, a *shrewd* blow; a *hue* (hoot) and cry; toil and *moil*; to be of no *avail*; without *fail* (failure); widows' *weeds*; *ruthless*; *woebegone*; *ill-favoured*.

COINED AND FAR-FETCHED WORDS.

674. Do not coin words yourself or use words coined by others. Prefer the plain, familiar word to the far-fetched. Do not strain after novelties in diction, but let your style be natural and unaffected. The following examples are taken from current literature:—

1. On the other hand, he was not in the smallest degree an *egotater*. [A needless formation for *egotist* or *egotist*.]

2. Still *trepidous*, and not quite sure of themselves, they were shown into a large room. [There is a word *trepid*, but not *trepidous*. The writer means 'nervous, agitated.']

3. May I point out the *erroneity* of your informant's remarks respecting etc. [An absurd coinage for *erroneousness*.]

4. This somewhat conventional *motivisation*. [The writer means 'attribution of motive,' and the word should be *motivation*.]

5. A verbal profession of *correctitude*. [A needless variant for *correctness*.]

6. This historical document was reproduced more recently with *meticulous* accuracy. [A far-fetched word; write '*rigid* accuracy.']

675. Other examples of such words are—*luridity* (luridness), *profiteer* (one who profits, gainer), *invadable* (assailable), *proportionable* (proportional), *vividity* (vividness), *femininity* (womanliness), *retiral* (retirement), *intimity* (inwardness), *parallelity* (parallelism), *minify* (underrate), *spoilage*, *spoliation* (spoiling), *preventative* (preventive), *memorise* (learn by heart), *visualise* (picture to oneself), *intensate* (intensify), *quadrante* (correspond), *prejudicate* (prejudge), *expiry* (expiration), *insuccess* (failure), *indiscipline* (insubordination), *unwisdom* (folly), *contumacity* (contumacy), *declination* (declining, refusal), *ruination* (ruin), *invitingness* (attractiveness), *rendition* (rendering—of music, etc.), *concept* (idea, notion), *evinced* (show), *infatuate* (infatuated). *Scientist* (man of science), *aviator* (air-man), and *suffragette* (agitator for woman's suffrage) are ugly but convenient words, and are making way. The use of *forebear* for 'ancestor' and of *foreword* for 'preface' are mere mannerisms.

676. Nouns turned into Verbs—The practice of making nouns (or adjectives) into verbs appertains to poetry¹ rather than to prose, and should be avoided. 'To interview,' 'to raid,' 'to umpire,' 'to referee,' 'to wire,' 'to cable,' 'to sample' are perhaps justified by convenience; and 'to frivol,' 'to burgle,' 'to sculp,' 'to laze,' 'to process' (march in a procession) are mere pleasantries, though 'burgle' is beginning to establish itself; but there is little or no excuse for the above-mentioned (668) 'to voice,' 'to stress,' 'to bulk,' 'to experience'; or for 'to enthuse' (show or fill with enthusiasm), 'to loan' (lend), 'to firm' (become firm), 'the entire (whole) of them,' 'to resurrect' (revive, resuscitate), 'to donate' (give, present), 'to aggress' (attack, take the offensive), 'to intercess' (intercede), 'to emblem' (symbolise), 'to be gowned in pink' (to wear a pink gown), or for the Americanisms 'to suspicion' (suspect), 'to meal' (take a meal). Further examples, from current literature, are the following:—

1. How far they (big ideas) really did *motive* (instigate) him is another matter.

2. The very Spirit of Truth, who alone can *clear* (make clear, clarify) the vision and *true* (make true) the life. [Rewrite: 'make the vision clear and the life true.']

3. Truth's own power to *evidence* (demonstrate) itself and carry conviction to the mind.

4. Camel-back across a desert helps one to *sense* (feel, realise) the desert.

5. Idealism is sometimes the onward eye that *glimpses* (has glimpses of) visions of an eternity etc.

On the other hand there is no need to add verbal suffixes to words that are used as both nouns and verbs. 'To experimentalise,' 'to quieten,' 'to dampen' are poor substitutes for 'to experiment,' 'to quiet,' 'to damp.'

FOREIGN WORDS.

677. Foreign words and expressions should, as a rule, be avoided by the young writer. Naturalised words, that is, words that have been adopted into English from some other language without change of shape, such as *rajah*, *lascar*, *vista*, *bouquet*, *souvenir*, *stampede*, *equilibrium*, may be used when necessary; but words and expressions like *sobriquet* for 'nickname,' *éclat* or *kudos* (slang) for 'renown, glory,' *recherché* for 'rare, uncommon,' *sotto voce* for 'in a low voice,' *in extremis* for 'at the point of death,'

¹ As, 'There the black gibbet glooms.'—*Goldsmith*. Francis Thompson carries the practice to excess, as '(Thou) *huest* the daffodilly,' 'Ere Autumn's kiss *sultry* her cheek with flame,' in his *Ode to the Setting Sun*, which contains ten instances in nineteen lines.

'a *quondam* friend' for 'a former friend,' are unnecessary and out of place in ordinary writing. The use of foreign expressions is justified only when they have no adequate English substitutes. Thus in 'French colonials are asking for a territorial *quid pro quo* elsewhere,' 'a *quid pro quo*' is unnecessarily used for 'compensation' or 'an equivalent.' *Re* in the sense of 'regarding' should be confined to business letters; do not write: 'The people ought to be consulted *re* a matter of such importance.' Of the two following passages observe how affected and pretentious (*a*) is compared with (*b*):—

(*a*) I may remark *en passant* that I am *au fait* at cricket; *on dit* that I shall soon be in the First Eleven. *Jupiter pluvius* stopped our game yesterday, but I was *hors de combat* at the time with a sprained ankle. We could not have lunch *al fresco*, for which fine weather is a *sine qua non*.

(*b*) I may remark *by the way* that I am a good hand at cricket; *people say* that I shall soon be in the First Eleven. *Rain* stopped our game yesterday, but I was *disabled* at the time with a sprained ankle. We could not have lunch *out of doors*, for which fine weather is *indispensable*.

678. Examples.—The following foreign expressions are better dispensed with:—

Amour propre, self-complacency
Aplomb, self-possession
Arrière pensée, ulterior object
Bête noire, (one's) abomination
Bêtise, foolish remark or action
Bien entendu, of course
Brutum fulmen, vain boast, loud nonsense
Chef d'œuvre, masterpiece
Chevalier d'industrie, swindler
Compos mentis, sane
Confrère, colleague
Contretemps, hitch, mishap
Coup de grace, death blow
Coûte que coûte, at all costs
Démenti, denial, contradiction
Dernier ressort, last resort
Distingué, fashionable
Élan, vivacity
Émerute, outbreak, revolt
En masse, in a mass
En passant, by the way
En règle, in due form
Entourage, surroundings
Esprit, wit
Fait accompli, finished and done with
Flagrante delicto, in the very act, red-handed
Fracas, quarrel, disturbance
Gauche, awkward, tactless

Hauteur, haughtiness
Juste milieu, golden mean
Lapsus linguae, slip of the tongue
Littérateur, literary man
Maladroit, clumsy
Mal de mer, sea-sickness
Multum in parvo, compendium
Ne plus ultra, acme, climax
Nolens volens, willy-nilly
Nous (slang), intelligence, wit
Nuance, nicety
Ohne Hast ohne Rast, without haste or rest
Opusculum, pamphlet
Pabulum, food, material
Penchant, liking, fancy
Pis aller, last resource
Quand même, all the same
Rara avis, a rarity
Recherché, choice
Régime, method, system
Sangfroid, coolness, composure
Sans, without
Terra firma, dry land
" incognita, unknown region
Venue, place, locality
Vis-à-vis, opposite
Vraisemblance, plausibility
Zeitgeist, spirit of the times

679. Accuracy important.—If you should have occasion to use a foreign word or expression, be careful that you use it correctly. Thus do not speak of a woman as a *protégé* or an *employé*¹ or a *fiancé* or a *nouveau riche*, but use the feminine. *protégée*, *employée*, *fiancée*, *nouvelle riche*. Similarly a woman is not *distract* but *distrainée*, and a woman singer should be applauded with *brava* not *bravo*. *Espirit du corps* is wrong for *esprit de corps*, and *au pied de lettre* should be *au pied de la lettre*. *Nom de plume*² is frequently used by English writers for ‘pseudonym,’ the name that an author chooses to be known by, whereas the true French term is *nom de guerre*. *Cui bono*?, again, is often wrongly used in the sense of ‘To what purpose?’, ‘What is the good of it?’ instead of in its proper meaning of ‘Who profited by it?’, ‘Who is the gainer?’; implying that the person who benefits by a thing is most likely the person who brought it about. *Non est* (an abbreviation of *non est inventus*) means ‘is not there, has disappeared,’ and we can say that a person or thing (sing.) *non est*, but not persons or things (plur.)³; ‘These customs *are non est*’ is worse.

NOTE.—These words fall into three classes :—(1) Naturalised words, which are printed in roman type :—*trait*, *prestige*, *surveillance*, *chauffeur*, *mirage*, *sepoi* (*sipahi*), *naivety* (*naïveté*), *acme*, *status*, *landau*, *taboo* (*tabu*), *fête*; (2) Non-naturalised words, which are printed in italics :—*rôle*, *penchant*, *feuilleton*, *borné*, *atelier*, *élite*, *femme de chambre*, *toto caelo*; (3) Semi-naturalised words, which are found sometimes in roman type, sometimes in italics :—*ennui*, *négligé*, *naïve*, *curriculum*, *soirée*, *ménage*, *trousseau*.

QUOTATIONS AND ALLUSIONS.

680. Four Cautions.—The introduction of quotations requires care. Four cautions are necessary :—

1. They should be neither hackneyed nor far-fetched. Quotations that through frequent use have become commonplace repel a reader of taste; while, on the other hand, recondite quotations puzzle the reader and rebuke his ignorance.

2. They should be apt. Never drag in a quotation to show your learning, or turn aside from your theme in order to lead up to an otherwise pointless quotation.

¹ The English *employee* (48) is common.

² *Pen-name*, which registers the blunder, is almost equally objectionable.

³ *Non sunt* would be correct. Non-naturalised foreign words follow their own rules: ‘*These are mere bruta fulmina*’ (not *brutum fulmens*); ‘*They must go nolentes volentes*’ (not *nolens volens*). Naturalised words follow English rules: ‘*These forces are in equilibrium*’ (not *equilibrio*); ‘*Many milleniums*’ (not *millenia*).

3. They should be accurate. Misquotations are inexcusable in writing; they annoy the cultured, and mislead the ignorant, reader. If you are uncertain, verify them.

4. They should be sparingly inserted. Numerous quotations, however apt, soon become wearisome, and look like a parade of the writer's erudition.

681. Trite Quotations.—The following examples are from current literature :—

1. The thing had been done in France and Germany, and where Prussians had *rushed in*, there appeared to be no reason why Cambridge should *fear to tread*. ['Fools rush in where angels fear to tread.'—*Pope*.]

2. The Poet Laureate was chaffed the other day for having boycotted *the harmless, necessary comma* in his poem *Narcissus*. ['The harmless, necessary cat.'—*Shakspeare*.]

3. Representatives of the big New York houses are here this week not in *single spies but in battalions*. ['They come not single spies, But in battalions.'—*Shakspeare*.]

682. List of Trite Quotations.

The slings and arrows of fortune	Shuffle off this mortal coil
Hope springs eternal in the human breast	An inconsidered trifle
The feast of reason and the flow of soul	Hide their diminished heads
It wastes its sweetness on the desert air	A dim religious light
The whirligig of Time brings in his revenges	Distance lends enchantment to the view
To be or not to be, that is the question	Sweetness and light
The cry is still they come	Caviare to the general
The time is out of joint	The head and front of my offending
Thereby hangs a tale	Like angels' visits, few and far between
Far from the madding crowd	To kick against the pricks
At his own sweet will	Tell it not in Gath
Burn the midnight oil	Cabined, cribbed, confined
Durance vile	Their name is legion
A chartered libertine	There's the rub
Othello's occupation's gone	As melancholy as a gib cat
As who should say	The cup that cheers but not inebriates
There is balm in Gilead	The light, fantastic toe
The heir of all the ages	The rest is silence
My prophetic soul	More in sorrow than in anger
To own the soft impeachment	A sadder and a wiser man
A consummation devoutly to be wished	Curses not loud but deep
Metal more attractive	More sinned against than sinning
The pity of it	The end is not yet
Suffer a sea-change	One touch of nature makes the whole world kin
More honoured in the breach than the observance	Single blessedness
	Men of light and leading
	Not wisely but too well
	Darkness visible

'Tis not in mortals to command	To give one pause
success	Hinc illæ lacrimæ
Oliver asks for more	Curiosa felicitas
A thing of beauty is a joy for ever	E pur si muove

683. Unapt Quotations.—In the following examples the quotations (besides being somewhat trite) seem intrusive :—

1. When the British Army is seen in camp or on parade, *breathes there a man* or woman *with soul so dead* as not to sympathise with the Austrian Archduke who hated war because it spoiled his beautiful troops ?

2. We confess that to ourselves the appearance of a new dish is something not unlike the *swimming of a new planet into the ken* of a lonely watcher of the skies, and we exclaimed at the unusual tea-cakes.

684. Misquotations.—The quotation just given is not exact, since the word *lonely* is an interpolation ; Keats's line is 'Then felt I like some watcher of the skies.' Again, in Example 681, (3), above, *in* is inserted before 'single spies' and makes nonsense. Other examples are :—

1. Englishmen, who regard their history as something that has, since the Garden of Eden, *broadened down* in a humane and orderly manner *from precedent to precedent*, will do well to read etc. [Here 'in a humane and orderly manner' seems unnecessary ; Tennyson's 'slowly broadens down' is sufficient.]

2. No politician who *desires peace and ensues it* would ask his rivals to pass under an open humiliation. [The Biblical original is 'seek peace and ensue it.']

685. List of Misquotations.—The following are examples of common misquotations, with the correct version in brackets :—

Fresh <i>fields</i> (woods) and pastures new	That last infirmity of noble <i>minds</i> (mind)
<i>Lives</i> (breathes) 'there a (the) man with soul so dead	The devil can <i>quote</i> (cite) Scripture for his purpose
<i>Rides on</i> (in) the whirlwind and <i>controls</i> (directs) the storm	Chewing the <i>cud</i> (food) of sweet and bitter fancy
Water, water, everywhere, <i>And not a drop</i> (Nor any drop) to drink	Make assurance <i>doubly</i> (double) sure
A <i>poor</i> (ill-favoured) thing, sir, but mine own	A goodly apple rotten at the <i>core</i> (heart)
When <i>Greek meets Greek</i> (Greeks joined Greeks), then <i>comes</i> (was) the tug of war	A Triton <i>among</i> (of) the minnows The combat <i>thickens</i> (deepens)
<i>Pursued</i> (kept) the noiseless tenour of their way	I <i>ne'er shall</i> (shall not) look upon his like again
<i>Small</i> (fine) by degrees and beauti- fully less	Screw your courage to the sticking- <i>point</i> (place)

686. Excess of Quotation.—The following are examples of the piling up of quotations :—

1. *The world is too much with us late and soon*, but what would it be if all *the altars were cold* ? *Man's inhumanity to man* is pitiless enough as it is, but what would it be if there were no angelic songs of *peace and goodwill* ?

2. Restlessly on every side *shadowy forms* are seen stirring, rising up, intruding upon the *ancient peace*, and their *obstinate questionings* will not be silenced.

687. Quotation Marks (612) are often omitted from familiar quotations, as from all the examples in 681, 683, 684, 686. Their omission is a compliment to the reader, since it implies that he is sufficiently well-read to recognise the quotations without their help. Unless, however, the quotations are very familiar, and in all doubtful cases, it will be better for the young writer to use quotation marks, so as to avoid the possibility of laying himself open to the charge of plagiarism.

688. Trite Phrases.—Shun the introduction of phrases or expressions that have been used so often that they have become tiresome and lost their point. Journalism has many stock phrases of this sort, as 'Greatly daring' or 'Taking one's courage in both hands,' 'Proven up to the hilt,' 'I am bound to say,' 'I hasten to say,' 'The true inwardness,' 'It stands to reason,' 'In a vast majority of cases,' 'You may take it from me.' Newspapers like to tell us that a new invention 'is come to stay' or that something else is 'a new departure,' or that some project 'spells ruin' to its authors. 'Like the curate's egg, excellent in parts' has been worked to death ; so has 'But that's another story.' The horticultural term 'common or garden,' humorously applied to extraneous objects, as 'common or garden ink,' 'the common or garden frog,' has become so hackneyed as to have quite lost its flavour.

689. Examples.

A work of supererogation
Too funny for words
He sleeps the sleep of the just
At the psychological moment
He is conspicuous by his absence
Every schoolboy knows
It was not a bed of roses
His face was set like a flint
We may leave it at that
The irony of fate
A bolt from the blue

For all the world like
Leave severely alone
It was not to be
To negotiate a difficulty
Things begin to happen
Once in a blue moon
I have no use for it
A fortuitous concourse of atoms
Thrilling with actuality
That rare thing, charm
Deftly mingled

690. Allusions.—Much the same rules apply to the introduction of allusions. Thus—

1. They should be neither trite nor recondite. Shun references to the Upas tree, the Phoenix, the Castalian fount, the sword of Damocles, Midas's ears, Pelion and Ossa, Androcles and the lion, Cinderella, King Cophetua, Columbus's egg, etc. On the other hand, a remote allusion is resented by a reader that is unacquainted with the original context.

2. They should be correct. Do not attribute matter to the wrong author, or confuse characters cited from literature, as Shakspere's *Cassio* and *Cassius*; or his *Benedick*, the 'married man,' with *Benedict*, the saint; or Frankenstein with his monster.

3. They should not be numerous. Do not crowd your composition with allusions, and see that those you introduce really illustrate your statement.

4. They should explain themselves. In bringing in an allusion, take care that the meaning and object of the reference is clear even to the unlearned reader.

PART II.—THE CHARACTER AND CONSTRUCTION OF SENTENCES.

THE PARAGRAPH.

691. Sentence-connexion.—A Paragraph is an ordered succession of sentences dealing with the same topic. Anything irrelevant to the topic should be excluded, and the connexion of the sentences with one another should be clearly shown—(1) by the use of appropriate connectives, or (2) by so framing each sentence as to carry on the thought from what precedes to what follows.

(1) *Connectives.*—The following is a list of connectives:—

(a) Introducing an affirmation:—*truly, in truth, surely, sure enough, certainly, for certain, of course, as a matter of course, doubtless, assuredly, unquestionably, at any rate, at all events.*

(b) Introducing an alternative statement:—*or, nor, else, otherwise, instead, rather, on the contrary, on the other hand.*

(c) Introducing a qualification:—*but, whereas, yet, still, however, nevertheless, to be sure, it is true, at the same time, after all.*

(d) Introducing an amplification:—*further, moreover, now, again, then again, besides, next, too* (which must not head a sentence), *also, once more, not but what, in other words, add to this.*

(e) Introducing a contingency:—*if, though, while, when, where, whereas, because, as, since, for, seeing that.*

(f) Introducing a conclusion:—*therefore, wherefore, so that, consequently, accordingly, on the whole, then, hence, whence, thus, in short, in a word, in conclusion, for this reason, in that case, in these circumstances.*

Observe how the connectives (*italicised*) help forward the argument in the following paragraph :—

It is well to be impressed with a sense of the difficulty of judging about others ; *still*, judge we must, *because* the purposes of life require it. We have, *however*, more and better materials, sometimes, than we are aware of ; *nor* must we imagine that they are always deep-seated and recondite ; *indeed* they often lie upon the surface. *For* the primary character of a man is specially discernible in trifles ; *since* he acts then, as it were, almost unconsciously.

(2) *Sentence-construction*.—Take the following paragraph :—

Wellington's army was at that time inferior in numbers to the army of the enemy. I say at that time, for the Prussian forces had not yet arrived upon the field of Waterloo. Their delay was due to the length of their march northwards from Ligny on the 17th. There on the previous day Blücher had been defeated but not routed by Napoleon, and was now on his way to unite with the English army.

Here the last words of one sentence suggest the first words of the next. Thus 'at that time' in the first sentence is repeated at the beginning of the second ; 'not yet arrived' in that sentence suggests the word 'delay' in the next ; and 'Ligny' in the third sentence suggests 'there' in the last.

Inversion is sometimes a useful means of connecting sentences :—

He said that he would accept my offer, if I paid the money at once.
To this proposal I consented.

Here, by placing 'To this proposal' before 'I consented' in the second sentence, the writer links it to the preceding sentence. Unless, however, some definite purpose is served by it, inversion should be avoided.

692. Transitional Sentences.—These are often useful links to paragraphs. They are a means of indicating the logical sequence of events in a narrative, and indeed of the different divisions of compositions generally. Such transitional sentences are :—'The next thing we did was' ; 'But this was not the only thing we saw' ; 'So much for (this or that matter)' ; 'It may be remarked here' ; 'Less noticeable perhaps, but more interesting' ; 'At the same time there are other things to be considered' ; 'There is another matter to be noted' ; 'The sequel is well known' ; 'Little more need be said' ; 'The result remains to be described' ; 'What actually happened was this' ; 'Such was the state of affairs, when' ; 'To account for this fact, we must remember' ; 'In taking leave of this part of our subject, we may note' ; 'Events showed the truth of this argument' ; 'The worst was now over' ; 'The issue was clear' ; 'But this is not all' ; 'There is no question that' ; 'I say this because' ; 'As we have seen.'

693. Introductory Sentences.—A short statement placed at the beginning of a paragraph to indicate what follows—the Topic Sentence—is often very effective. Examples :—

1. He (the Sirdar) sent out the Egyptian cavalry and camel corps soon after dawn to the plain lying between Gebel Surgham and Omdurman to lure on the Khalifa's men.

The device was completely successful. Believing that they could catch the horsemen in the rocky ridge alongside of Gebel Surgham, the Dervishes came forth from their capital in swarms, pressed them hard, and inflicted some losses. Retiring in good order, the cavalry drew on the eager hordes etc.

2. At last I beheld through the gap, thousands of feet overhead, as if suspended in the crystal sky, a cone of illuminated snow.

You can imagine my delight. It was really that of an anchorite catching a glimpse of the seventh heaven. There at last was the long-sought-for mountain actually tumbling down upon our heads.

Notice how effectively the short (italicised) sentences at the head of the second paragraphs summarise, as it were, what is to follow, viz., in the one case, a description of the success of the device, and, in the other, the cause of the delight. Notice also how admirably these short statements act as transitional sentences, carrying the reader along from the first paragraph to the next.

Again, when particulars are to be enumerated, it often promotes clearness to preface the enumeration by an opening paragraph consisting of a single sentence, as :—

3. In defence of their academic treatment of this matter some considerations of a general nature may be urged.

The need of colonies felt by Germany was so natural etc.

Such an opening paragraph is also useful for announcing a new topic and at the same time summing up what has been stated in the preceding section, as :—

4. After what has been stated in regard to the moral discipline, the studies, and the pursuits necessary for the man of business, there remains only to describe his character.

It is sometimes equally effective to reserve the topic sentence to the end of the paragraph, where its emphatic position helps it to summarise the preceding statements; as in the following example from Lamb's 'Essays':—

5. He (the Beggar) alone continueth in one stay. The price of stock or land affecteth him not. . . . He is not expected to become bail or surety for any one. No man troubleth him with questioning his religion or politics. *He is the only free man in the universe.*

When, however, the theme of the paragraph is not the expansion or illustration of a particular point, but merely a continuous narration of events, it is often impossible to introduce the topic sentence.

LOOSE AND PERIODIC SENTENCES.

694. Sentences, as regards their structure, are of two kinds, the loose sentence and the periodic or suspended sentence. In the loose sentence the main thought is placed first, and qualifications or subordinate details come afterwards. In the periodic sentence the qualifications precede the main statement, which is reserved to the last. By this means the reader's attention is roused and held in suspense till the leading idea is stated. Thus 'I shall not go out, if it rains' is a loose sentence, since the modifying clause 'if it rains' is placed after the main statement 'I shall not go out,' which by itself is a complete sentence; the reader is not kept in suspense. 'If it rains, I shall not go out' is a periodic sentence, since the main statement is kept to the last; the reader, till he reaches the end, feels the sentence to be incomplete. The loose structure is used in conversation and ordinary narrative, and has the advantage of simplicity, but is sometimes wanting in clearness; the periodic structure is more literary and generally more forcible, but should not be used in excess, so as to make your style monotonous or pedantic.

695. **Examples.**—In the following examples the student will observe that the periodic order is usually much more effective than the loose order. In (4) and (5) the loose sentences are additionally weak through their unémphatic endings:—

1. *Loose*: Skobelev was at once a commander and a soldier, since he was the grandson of a peasant whose bravery had won him promotion, and the son of a general whose prowess was renowned.

Periodic: The grandson of a peasant whose bravery had won him promotion, the son of a general whose prowess was renowned, Skobelev was at once a commander and a soldier.

2. *Loose*: The Nihilists struck down the liberator of the serfs when on the point of recurring to better methods of rule, and thus dealt the death-blow to their own cause.

Periodic: In striking down the liberator of the serfs when on the point of recurring to better methods of rule, the Nihilists dealt the death-blow to their own cause.

3. *Loose*: He was full of grand schemes, but he never succeeded in carrying them out.

Periodic: Though he was full of grand schemes, he never succeeded in carrying them out.

4. *Loose*: Cromwell concentrated his whole force upon the immediate object of beating Gordon, and hastened to the relief of the harassed foot, as soon as he succeeded.

Periodic: Cromwell, concentrating his whole force upon the immediate object of beating Gordon, no sooner succeeded than he hastened to the relief of the harassed foot.

5. *Loose* : The main object of these cinematographic views, which have been produced with scientific accuracy, is instruction and profit, and not pleasure.

Periodic : Produced with scientific accuracy, the main object of these cinematographic views is not pleasure, but instruction and profit.

696. Loose Style.—The following passage from ‘Wuthering Heights’ is an example of the loose style of writing, such as is commonly used in telling a story :—

I lifted Hareton in my arms and walked off to the kitchen with him, leaving the door of communication open, for I was curious to watch how they would settle their disagreement. The insulted visitor moved to the spot where he had laid his hat, pale with a quivering lip.

697. Mixture of the two.—In most cases it is better not to mix the periodic structure and the loose structure in the same sentence, as :—

Deserted by his friends, he did not know where to turn, being surrounded by his enemies.

Make the sentence either—(a) completely periodic or (b) completely loose :—

(a) Deserted by his friends and surrounded by his enemies, he did not know where to turn.

(b) He did not know where to turn, being deserted by his friends and surrounded by his enemies.

LENGTH OF SENTENCES.

698. Short Sentences.—It is better for the young writer to use short sentences than long ones. A short sentence is simple, incisive, and easily understood ; whereas a long sentence requires skill in its construction, is often a strain upon the attention, and lays itself open to errors of syntax which a short sentence escapes. Thus the lumbering length of the following sentence makes it difficult to follow the meaning :—

The mystery regarding the identity of the sender of the bomb which exploded in the study of Judge Rosalsky, the General Sessions Judge in New York, whose sentence of thirty years’ imprisonment upon the Swede, Brandt, the former valet to the millionaire banker, Mr. Mortimer Schiff, gave rise to a movement which led to the reopening of the case, would appear to be explained by the arrest here to-day as a vagrant of a man named Newson, who declared that he was a friend of Brandt, and that it was he who sent the bomb from Jacksonville.

Rewrite :—

The mystery regarding the identity of the sender of the bomb which exploded in the study of Judge Rosalsky, the General Sessions Judge in

New York, would appear to be explained by the arrest here to-day as a vagrant of a man named Newson. He declares that he is a friend of Brandt, and that it was he who sent the bomb from Jacksonville. It will be remembered that the Judge's sentence of thirty years' imprisonment upon the Swede, Brandt, the former valet to the millionaire banker, Mr. Mortimer Schiff, gave rise to a movement which led to the reopening of the case.

699. A succession of short sentences, which sounds jerky and monotonous, should, however, be avoided, as:—

Once he fired at a jay and missed it. Then he fell down in the fern as if he were shot himself. For some time he remained quite motionless. He told me that he always did so after firing. He wanted to hear if anybody had been attracted by the sound.

Rewrite:—

Once he fired at a jay and missed it, then fell down in the fern as if he were shot himself, and for some time remained quite motionless. He told me that he always did so after firing, that he might hear if anybody had been attracted by the sound.

700. A mixture of long and short sentences will, as a rule, be found to produce the best effect, as in the following passage from Steele:—

He says it is a civil cowardice to be backward in asserting what you ought to expect, as it is a military fear to be slow in attacking when it is your duty. With this candour does the gentleman speak of himself and others. The same frankness runs through all his conversation. The military part of his life has furnished him with many adventures, in the relation of which he is very agreeable to the company; for he is never overbearing, though accustomed to command men in the utmost degree below him; nor ever too obsequious, from a habit of obeying men highly above him.

7

UNITY OF THE SENTENCE.

701. I. Unity of Thought.—See that your sentences possess unity, that is, contain one and only one main fact. There may be several facts in a sentence, but they must all contribute to the setting forth of the main or central thought, so that the whole gives the reader the impression of an organised unit. Examine the following sentences:—

1. The purchase of the Suez Canal shares was sanctioned by Parliament without a division, a speculation which from a commercial point of view has been most profitable.

Here there are two ideas: (a) the sanction of the purchase; (b) its advantage. These two ideas are not dependent on each other; the sanction of the purpose did not make it profitable. Rewrite:—

The purchase of the Suez Canal shares was sanctioned by Parliament without a division. From a commercial point of view the speculation has been most profitable.

2. Able and tactful in his conduct of public affairs, he occupied his scanty leisure with art, literature, and historical research.

Here again there are two independent ideas ; his ability in the conduct of public affairs has nothing to do with how he occupied his leisure. Rewrite :—

He was able and tactful in his conduct of public affairs. His scanty leisure he occupied with art, literature, and historical research.

3. When the town was reached, my uncle invited me to his house, where I stayed a week with the family, who entertained me most hospitably.

Here we have a sentence of four clauses, each with a different subject (*town, uncle, I, who*), so that the reader's attention is diverted from the main subject, the speaker. Rewrite :—

On reaching the town, I was invited by my uncle to his house, where I stayed a week with the family and was entertained most hospitably.

4. During his exile he was subject to much annoyance, real or imaginary, and died on the 5th of May, 1821, of cancer of the stomach, a disease which etc.

Here two distinct facts are joined together so as to make it appear that Napoleon's death was partly due to the annoyance. Place a full stop after *imaginary*, and change *and* into *He*, so as to have a separate sentence for each fact.

5. In the afternoon, which was very wet, I went by train, in which there were very few passengers, to Bristol, to see my sick brother, who was better, which made me glad, returning the next day, which was fine, in a motor-car to my home.

This sentence is a jumble of ill-assorted details, and as it stands the clause about the fewness of the passengers is irrelevant. Rearrange :—

Since the afternoon was very wet, I went to Bristol by train, to see my sick brother, and was glad to find him better. It was a comfortable journey, because there were very few passengers in the train. The next day being fine, I returned home in a motor-car.

6. Dr. Robinson died this morning. He was born March 10, 18—. He was seventy years old, and left £10,000 to his wife and children.

Here, on the other hand, unity is infringed by a series of short sentences that do not contain separate facts. There are only two main facts, the death of Dr. Robinson and his bequest. The fact that he was seventy years old follows from the fact that he was born March 10, 18—, and that fact is subsidiary to the main fact of his death. Rearrange ;—

Dr. Robinson died this morning at the age of seventy, having been born March 10, 18—. He left £10,000 to his wife and children.

702. II. Unity of Structure.—Sentences should also have unity or symmetry of structure; they should be formed on the same plan. Examine the following sentences :—

1. He succeeded at first through the boldness of his action; but he failed in the end because he was wanting in perseverance. [Here unity of structure is violated by the last clause, instead of which write 'through his want of perseverance.']

2. The Premier declared that such conduct was a violation of the Constitution and dangerous to the State. [Substitute 'a danger' (to coincide with 'a violation') for 'dangerous.']

3. The speaker, wishing to secure a friendly reception, and who felt uncertain of his audience, confined himself to generalities. [Write either 'who wished' for 'wishing,' or 'feeling' for 'who felt.']

4. Stairs that creak, smoky chimneys, leaky roofs, windows that stick, are the signs of the jerry-builder. [For 'smoky chimneys' write 'chimneys that smoke,' and for 'leaky roofs' write 'roofs that leak.']

5. Has he not disappointed his friends? Has he not beggared his family? and, worse than all, he has ruined his reputation. [Write 'has he not ruined?' instead of 'he has ruined.']

6. The king refused to reconsider his decision, and immediate action was ordered by him to be taken. [Write 'and ordered immediate action to be taken.']

7. Callousness is to have no feeling for others. [Write 'is the want of feeling.']

8. He gave orders to the troops to advance at once and that the bridge should be crossed. [Write 'He gave orders that the troops should advance' etc. or 'and to cross the bridge.']

9. I had heard of him, and, being desirous to make his acquaintance, I sent him an invitation. [Write 'Having heard of him' etc.]

10. What is to be done, if a child be hungry and has nothing to eat? [Substitute either *is* for the second *be*, or *have* for *has*.]

11. He is firm in action but at the same time gentle-mannered. [Write 'gentle in manner.']

12. My object is art, not to make money. [Write 'not money-making.']

13. The eagle is the king of birds, as lions are of beasts. [Write 'as the lion is' etc.]

14. The place is used as a warehouse, with goods on the first floor, and has an office below. [Write 'and with an office below.']

703. Incoherent Sentences.—It is important that clauses and sentences should follow one another in their logical order and in their proper connexion. Disjointed sentences are a sign of confusion and vagueness of thought. Thus :—

1. A common error with young writers is the monotonous use of *and*, *and then*, *so*, *and so*, and *he* (instead of *who*), *as*, to join their sentences, instead of employing appropriate connectives (691):—

A little dog once saved its master's life, as one day it was watching by his side, and he lay asleep in a summer-house, and it was old and crazy, and so the dog saw the walls shake. So it understood the danger, as it

began barking, and so it woke its master. And¹ then he started up, and so he had just time to escape as the whole building fell down.

Rewrite :—

A little dog once saved its master's life. For one day it was watching by his side, as he lay asleep in a summer-house, which was old and crazy. Presently the dog saw the walls shake, and, understanding the danger, began barking. This woke its master, who started up and had just time to escape before the whole building fell down.*

2. Another similar error is that of running together clauses or sentences which ought logically to be kept apart by semicolons or full stops or joined by conjunctions, and separating them only by commas :—

I have been on a visit to my uncle, he lives in Wales, it does not suit his health, his house is large and well-built, it stands on a hill, it commands a fine view, many people come to see it.

Rewrite :—

I have been on a visit to my uncle. He lives in Wales, though it does not suit his health. His house is large and well-built ; it stands on a hill and commands a fine view, which many people come to see.

3. The following question, said to have been addressed by Lord Chief Justice Hyde to an accused person, reaches the acme of incoherence :—

You took a man in the dark by the throat, that man that was guilty of such a thing, and when that you did let him go to call his companions to bring the money, bring fellows to you single ; I would be glad to know whether in this case they would not have knocked you on the head and killed you ?

Rewrite :—

You say that you took a man by the throat in the dark, the man that was the guilty party ; and ~~that~~ when you let him go to call his companions to bring the money, he brought back the whole gang with him to you, a single individual. I should be glad to know etc.

POSITION OF THE PARTS OF A SENTENCE.

704. The position of words, phrases, and clauses in a sentence is very important, because the sense often depends upon the position. Thus in the sentences—

1. He gave the chair to the poor man that had a broken leg,

2. He gave the chair that had a broken leg to the poor man,

it is clear that the question whether the man or the chair had a broken leg depends entirely upon the position of the relative

¹ A good rule is never to begin a new sentence with *and*. The conjunction *so* is better avoided as a connective, where *hence* or *thus* can be substituted for it.

clause, 'that had a broken leg.' Sometimes a slight change in the wording of a sentence is necessary in order to make the sense clear. Thus the sentence,

- (a) The master presented each of the boys with a book that had passed the examination,

declares that the book had passed the examination. Again, if we write

- (b) The master presented each of the boys that had passed the examination with a book,

the sentence might suggest that the book had been used for passing the examination. Alter the sentence thus:—

- (c) To each of the boys that had passed the examination the master presented a book.

705. Rule of Proximity.—The general rule is that the parts of a sentence that are most closely related in thought should be placed nearest to each other. Thus—

1. Nouns and pronouns connected in sense should be placed near together:—

- (a) *Incorrect*: Solomon was the son of David, the builder of the Temple.
Correct: Solomon, the builder of the Temple, was the son of David.
 (b) *Incorrect*: As a kind-hearted man, I hope that you will forgive my son.
Correct: { I hope that you, as a kind-hearted man, will forgive my son.
 As a kind-hearted man, you will, I hope, forgive my son.
 (c) *Incorrect*: I forgive you, as a father; I condemn you, as a judge.
Correct: As a father, I forgive you; as a judge, I condemn you.

2. An adjective and its qualifying phrase should come together:—

- (a) *Incorrect*: This is too good news to be true.
Correct: { This news is too good to be true.
 This is news too good to be true.
 (b) *Incorrect*: Hostile laws to the people were passed.
Correct: Laws hostile to the people were passed.
 (c) *Incorrect*: I have never seen a cleverer man at engineering.
Correct: I have never seen a man cleverer at engineering.
 (d) *Incorrect*: Glasgow is the next largest city to London in England.
Correct: Glasgow is, next to London, the largest city in England.¹

3. A relative pronoun should be placed next to its antecedent [129, (6), (b)]:—

- (a) *Incorrect*: Duke William rode in the centre, who bore a battle-axe.
Correct: { Duke William, who bore a battle-axe, rode in the centre.
 In the centre rode Duke William, who bore a battle-axe.

¹ 'Glasgow is the *second largest* city in England' is common, but inelegant; say the *largest* city *but one*.'

- (b) *Incorrect* : I have read this author's works, who is a good writer.
Correct : I have read the works of this author, who is a good writer.
- (c) *Incorrect* : Dryden claimed a delicate raillery as a mark of his satire, which he thought need not be offensive.
Correct : Dryden claimed as a mark of his satire a delicate raillery, which he thought need not be offensive.
- (d) *Incorrect* : All is not gold that glitters.
Correct : All that glitters is not gold.

4. A prepositional phrase should be placed immediately after the word to which it is an adjunct :—

- (a) *Incorrect* : I was walking when I saw the new moon in the garden.
Correct : I was walking in the garden when I saw the new moon.
- (b) *Incorrect* : A novel has just been published by a new author.
Correct : A novel by a new author has just been published.
- (c) *Incorrect* : The photographer was so weak from fever that he had to be carried to the spot where the lion lay on his camp bed.
Correct : The photographer was so weak from fever that he had to be carried on his camp bed to the spot where the lion lay.

5. Qualifying phrases or clauses should be placed as near as possible to what they qualify :—

- (a) *Incorrect* : The men pursued the herd, brandishing long whips.
Correct : The men, brandishing long whips, pursued the herd.
- (b) *Incorrect* : He did not lose his way and so arrive late, as I supposed.
Correct : He did not lose his way, as I supposed, and so arrive late.

6. When a subject has two qualifying phrases, or when a principal statement has two qualifying clauses, one should be placed before and one after it :—

- (a) *Incorrect* : Othello, seizing a bolster, mad with jealousy, smothers her.
Correct : Mad with jealousy, Othello, seizing a bolster, smothers her.
- (b) *Incorrect* : As it does not rain, if I have time, I shall take a walk.
Correct : As it does not rain, I shall take a walk, if I have time.

7. An adverbial phrase should be placed close to the word that it modifies :—

- (a) *Incorrect* : You complain that I am mistaken a great deal too soon.
Correct : You complain a great deal too soon that I am mistaken.
- (b) *Incorrect* : I told him that he had made a blunder as plainly as possible.
Correct : I told him as plainly as possible that he had made a blunder.

NOTE.—A difference in position may connote a difference in meaning, as :—

- (a) He was brought home, badly wounded.
 (b) Badly wounded, he was brought home.

In (a) 'badly wounded' means 'in a badly wounded state' (condition); in (b) 'badly wounded' means 'since he was badly wounded' (reason).

706. Position of certain Words in a Sentence.—There are certain words that are frequently misplaced in a sentence, to the

detriment of its neatness and force as well as sometimes of its clearness. These words may be divided for convenience into three classes.

707. Class I. :—Correlative words (186) such as *neither, both, not, as much, more, not only, rather*. It is plain that 'He has *not only* made a competence but a fortune' should be 'He has made *not only* a competence but a fortune,' since *not only* qualifies 'a competence' and not 'made.' On the other hand, 'He has *not only* made a competence but accumulated a fortune' is correct, because *not only* no longer qualifies 'a competence' but 'made.' Other examples are :—

1. *Incorrect* : He *neither* offended him nor his brother.
Correct : He *offended neither* him nor his brother.
2. *Incorrect* : He *both* offended him and his brother.
Correct : He *offended both* him and his brother.
3. *Incorrect* : Exercise is good *both* for body and mind.
Correct : { Exercise is good *for both* body and mind.
Exercise is good *both for* body and *for* mind.
4. *Incorrect* : This house is *not advertised* for sale but for hire.
Correct : This house is *advertised not* for sale but for hire.
5. *Incorrect* : He is *as much noted* for his firmness as for his gentleness.
Correct : He is *noted as much* for his firmness as for his gentleness.
6. *Incorrect* : I was *rather impressed* by his manner than by his matter.
Correct : I was *impressed rather* by his manner than by his matter.

708. Class II. :—Adverbs and adverbial phrases such as *only, even, at least, at all events, not, hardly, scarcely, nearly, almost*. The colloquial practice of introducing *only* as early as possible in a sentence, irrespective of what it qualifies, must not be followed in writing, though the error is exceedingly common. The general rule is that *only* (with the other words mentioned above) should immediately precede the word or expression that it qualifies. Thus 'I *only* received this yesterday' should be 'I received this *only yesterday*,' and 'I *only* take a walk when it is fine' should be 'I take a walk *only when it is fine*.' *Only* may, however, be put after what it qualifies at the end of a sentence, as 'I give you leave *for this occasion only*,' which is more emphatic than 'only for this occasion.' The sentence 'He never walked but rode *only* in fine weather' is ambiguous; rewrite, according to the meaning intended: 'In fine weather he never walked but *only* rode,' or 'He never walked but rode in fine weather *only*.' In an account of the burial of five children under a fall of sand we read 'The body of the youngest boy was *only* recovered twenty minutes later.' Rewrite: 'It was twenty minutes later before the body of the youngest boy was recovered.' *Alone* can often be substituted

with advantage for *only*. Thus for the incorrect 'He *only* took my part' it is better to write 'He *alone* took my part,' rather than '*Only* he took my part,' which is liable to ambiguity, since *only* might here mean *but* [721, (2)]. Other examples are:—

1. *Incorrect*: A wealthy man can never *even be sure* of friendship.

Correct: A wealthy man can never be sure *even of friendship*.

NOTE.—To place *even* at the end of the sentence is awkward and sometimes half ambiguous, as in 'A river whose course is never interrupted by a waterfall, never by a rapid *even*.'

2. *Incorrect*: The committee *at least* might have waited for me.

Correct: The committee might *at least* have waited for me.

3. *Incorrect*: He found his headache *at all events* no worse for the journey.

Correct: { He found his headache no worse for the journey *at all events*.
He found *at all events* his headache no worse for the journey.

NOTE.—The position of *at all events* in the first sentence makes it capable of the two interpretations correctly worded below. Avoid placing adverbs or adverbial phrases between two expressions either of which they may modify.

4. *Incorrect*: Gay colours were *not thought* to be in good taste.

Correct: Gay colours were *thought not* to be in good taste.

5. *Incorrect*: I *hardly think that you intended* this rudeness, and that you regret it.

Correct: I *think that you hardly intended* this rudeness, and that you regret it.

6. *Incorrect*: Fluent Shakspeare *scarcely effaced* a line.

Correct: Fluent Shakspeare effaced *scarcely a line*.

7. *Incorrect*: *Everything nearly* makes him ill that he eats.

Correct: *Nearly everything* that he eats makes him ill.

8. *Incorrect*: You can *almost get* any book at that shop.

Correct: You can get *almost any* book at that shop.

709. Class III.:—Other Adverbs. Four main rules may be given:—

1. The Adverb, unless it is one of time, should come immediately after an Intransitive verb.

Peter went out and *wept bitterly* (not 'bitterly wept').

He *seldom answers correctly* (not 'seldom correctly answers').

2. In the case of a verb with one Auxiliary, the Adverb should generally come between the Auxiliary and the Participle¹:—

I have *bitterly* repented my choice (not 'I bitterly have').

He was *suddenly* taken ill (not 'He suddenly was').

3. In the case of an Active verb with two Auxiliaries, the Adverb should come between them¹:—

I would *gladly* have accepted his offer (not 'I gladly would').

¹ Except for emphasis, as:—'*Bitterly* have I repented my choice'; 'He was taken ill *suddenly*'; '*Gladly* would I have accepted his offer'; 'I would have accepted his offer *gladly*.'

4. In the case of a Passive verb with two Auxiliaries, the Adverb should come after them both,¹ except sometimes when it modifies the whole sentence :—

I have been *sadly* disappointed in him (not 'I have sadly been').
I have *usually* been welcomed as a friend (not 'I have been usually').

710. Emphatic Positions.—The important parts of a sentence should be placed in prominent or emphatic positions. The emphatic positions are the beginning and the end of a sentence; and still greater emphasis is gained, when, in order to place a word or words in those positions, the normal order of words is altered. Examine the following examples :—

1. After he had attended school for six months, he gained the first prize, to the surprise of everybody. [Here his gaining the prize is the important part, and the sentence should run : 'To the surprise of everybody, after he had attended school for six months, he gained the first prize.']

2. The greatest respect is due to the authority of Parliament; for confusion must follow, if once that authority were to fail. [Here there are two important parts : (a) the authority of Parliament; (b) the fact that confusion must follow its failure. Re-arrange as follows, noting that the emphasis is increased by the fact that (a) is placed out of its normal order : 'To the authority of Parliament the greatest respect is due; for, if once that authority were to fail, confusion must follow.']

3. Milton is the most classical of all English poets. [Here by changing the normal order and transferring 'of all English poets' to the beginning, we make those words emphatic, and at the same time bring the important part 'is the most classical' to the end of the sentence : 'Of all English poets Milton is the most classical.']

4. I have no silver and gold. [Here the speaker wants to emphasise two things—(a) that he has no silver and gold; (b) that he has something better. The double emphasis is gained by removing 'silver and gold' from their normal position at the end of the sentence to the beginning and placing 'no' (in the form of 'none') at the end : 'Silver and gold have I none.']

711. Two points may be noted here :—

1. From the above examples we may remark that emphasis is gained largely by the alteration of the normal order of words in a sentence. Thus, in the following examples, it is this that produces the emphasis required; the emphasised words or expressions are not placed at the beginning or the end of the sentence :—

When the order is given, *fire* he must.
Turning in his saddle, the knight *for one moment* slackened his speed.
During the reign of Elizabeth, *the most attractive* of her courtiers was Essex.

¹ Except for emphasis, as :—' *Sadly* have I been disappointed.

2. We may remark, further, that the subject and the object, being mostly placed, the former at the beginning and the latter at the end of a sentence, have an emphatic position naturally; so that, in order to make them specially emphatic, they must be removed to some other position. The subject is so dealt with in 710 (3), and the object or objects in (4). Other examples are:—

At their head marched the *king* in complete armour.
Me he restored to my office, and *him* he hanged.

AMBIGUITY.

712. Ambiguous Sentences.—Sentences may be so worded as to admit of a double interpretation. Thus, when Lord Beaconsfield, presented by a young author with a copy of his book, replied, with intentional ambiguity, ‘I shall lose no time in reading it,’ for the speaker the sentence meant, ‘I shall not waste my time in reading it’; while, on the other hand, the author would interpret it, ‘I shall make haste to read it.’

713. Examples.

1. The chapter on analysis may be omitted, if thought desirable. [Why omit a chapter that is thought desirable? Write ‘If it is thought desirable to do so.’]

2. He desired nothing less than the crown. [This might mean—(a) ‘He desired nothing short of the crown,’ or (b) ‘There was nothing he desired less than the crown.’]

3. I was so distressed that I missed you on your arrival. [This might mean that my distress caused me to miss you. Write either ‘I was much distressed that I missed you,’ or ‘I was so distressed to miss you.’]

4. The adversaries of our policy in France are very numerous. [Does this mean—(a) that the adversaries are in France, or (b) that the policy relates to France? If (a), write: ‘The adversaries in France of our policy’; if (b), write: ‘The adversaries of our policy in relation to France.’]

5. Only a few relations were present at her wedding. [This might mean—(a) that only a few of her relations were present, or (b) that a few relations and no other people were present. If (b), write: ‘A few relations only.’]

6. If the history of the fourth Gospel turn out to be no history, it must be because it was intended to teach something to the author more important than history. [Here the reader would naturally construe ‘to the author’ with ‘teach’; whereas the writer means ‘important to the author.’]

7. It is well that our literary journals should notice the more eminent foreign books as they appear, but beyond that they can do nothing rightly. [By the last clause the writer means that the journals cannot rightly be expected to do anything beyond that; but the clause might be interpreted ‘If they do anything beyond that, they will do it badly.’]

8. I was glad to see the last of him. [This might mean—(a) ‘I was glad to go and see him off,’ or (b) ‘I was glad to be rid of him.’]

9. The Professor's next experiment was not the least interesting. [This might mean either 'not interesting in the least,' or 'one of the most interesting.']

10. A monument will be erected to him in St. Paul's, sanction for this being given by the Dean and Chapter. [Does this mean—(a) that sanction has been given, or (b) that the erection is conditioned by the sanction? If (a), write 'A work for which sanction has been given'; if (b), write 'If sanction for this is given.']

11. I meant nothing, less than to cause you annoyance. [This might mean either 'I meant to go so far as to cause you annoyance,' or 'I had no intention whatever of causing you annoyance.']

12. I have no fear that all parties are united in this matter. [The surface meaning of this is that the speaker is opposed to the union of the parties. Insert *but* after *fear*, or *not* after *are*.]

13. He was angry with his neighbours for blaming his children, and especially Charles. [Repeat *with* before *Charles*, otherwise *Charles* is object to *blaming*.]

14. Napoleon criticised his officers more than Wellington. [This might mean 'more than he criticised Wellington.' Write 'more than Wellington did.']

15. India is in bad plight, if pestilence and famine remain unchecked, and her prosperity is lost. [The last clause might mean 'and if her prosperity is lost.' Rearrange: 'If pestilence and famine remain unchecked, India is in bad plight and her prosperity is lost.']

16. The poor man was attacked by robbers, whom he resisted as best he could, and left for dead on the roadside. [The sentence, as it stands, means that the robbers were left for dead. Repeat *was* before *left*.]

17. He determined to send his son to Paris to learn French and to engage the services of a tutor. [Is to *engage* dependent on *determined* or on *send*? Change 'to learn' into 'that he might learn.']

18. He said that he expected no reward, and meant his name to be kept secret. [According to the meaning intended, rewrite either (a) He said that he expected no reward, and that he meant etc.; or (b) He said that he expected no reward; he meant etc.]

19. Charles deserted his friend, overpowered by circumstances. [Put 'overpowered by circumstances' first, otherwise it qualifies *friend* instead of *Charles*.]

20. The author's account of his meetings with Stevenson, Meredith, and other men of letters of distinction [Rewrite: 'Other distinguished men of letters.']

714. Causes of Ambiguity.—From the above examples it will be seen that ambiguity is mainly due to—

1. The omission of necessary words: see (1), (12), (13), (14), (16).

2. The bad arrangement of the sentence: see (4), (6), (15), (19).

3. Vague or faulty phrasing or construction: see (2), (3), (5), (7), (8), (9), (10), (11), (17), (18).

715. Ambiguous Words.—Sometimes the ambiguity consists in the use of words that may have a double meaning. Thus in ‘The penalty of flogging,’ *of* may mean either ‘consisting of’ or ‘imposed on,’ as in the case of a schoolmaster prosecuted for flogging a pupil. ‘A critic of critics’ may mean ‘A critic who criticises critics’ or ‘A critic superior to the generality of critics.’ ‘The love of a dog is stronger than the love of a cat’ might mean either that a dog’s affection for his master is stronger than a cat’s, or that people love dogs better than cats. The preposition *for* is liable to similar ambiguity: thus ‘The king pardoned him for the frankness he showed under examination’ might mean either that the king pardoned his frankness, or that the king pardoned him on account of his frankness. The following are further examples :—

716. Nouns.

1. **Appearance.**—The smart appearance of the troops was a great relief to the general in command. [Here ‘smart appearance’ might mean ‘fine array’ instead of ‘speedy arrival.’]

2. **Wit.**—When everything else failed, he relied on his wit to help him through. [Here *wit* means ‘ingenuity,’ but it might be taken to mean ‘wittiness.’ Substitute the former word or ‘dexterity, cleverness.’]

717. Adjectives.

1. **Best.**—It has been maintained that England possesses the best part of Asia. [Here *best* might mean ‘most desirable’ or ‘largest.’ Alter according to the meaning intended.]

2. **Capital.**—(a) A capital letter appears at the beginning of the book. [Substitute *an excellent* for a *capital*, if an epistle is meant and not a letter of the alphabet.]

(b) Australia as yet possesses no capital. [Write ‘possesses no capital city’ or ‘is destitute of capital,’ according to the meaning required.]

3. **Certain.**—There is a certain truth in that statement of his. [Does *certain* mean ‘undoubted’ or ‘some degree of’ ?]

4. **Curious.**—He is one of those curious persons that are always acquiring information but never utilising it. [Here *curious* might mean either ‘inquisitive’ or ‘strange, odd.’]

5. **Gratuitous.**—He is suffering from the gratuitous extraction of five teeth. [Does this mean—(a) that the teeth were extracted without payment, or (b) that the extraction was unnecessary ? If (b), write *unnecessary* for *gratuitous*.]

6. **Little.**—After his explanation I understood how little alterations were necessary. [According as *little* is regarded as an adjective or as an adverb, this sentence might mean either that certain small alterations were necessary, or that no alterations were necessary.]

7. **Low.**—Fortunately the lady was too deaf to hear the low remarks of the mob. [Alter *low* into either ‘coarse’ or ‘muttered’ according to the meaning intended.]

8. **Plain, common.**—This flower is found only in the hills; it is not a plain or common plant. [Here *plain* and *common* might be adjectives; write 'It does not grow on plains or commons.']

9. **Single.**—There is not a single woman in India but thinks marriage a duty. [This might mean either 'not one woman' or 'no unmarried woman.']

718. Pronouns.

1. **Any.**—I am not bound to accept any proposal you make. [Here 'any proposal' might mean 'every one of the proposals,' or 'a single one of the proposals.']

2. **One.**—This work requires several men; one cannot do it alone. [One might mean 'a person.' Write '*one man* cannot,' etc.]

3. **Who.**—There were very few passengers who escaped without serious injury. [This might mean—(a) that there were only a few passengers and that those few escaped etc., or (b) that only a very few escaped etc. If (a) is meant, write *and they* for *who*; if (b), write *that* for *who* (see 184).]

719. Verbs.

1. **Excuse.**—Please excuse my coming to see you. [Owing to the ambiguity of *excuse*, this sentence might mean—(a) Please dispense with my coming, or (b) Please pardon my action in coming. The sense is clear if we write (a) Please excuse me from coming, (b) Please excuse me for coming.]

2. **Observe.**—Did you observe the regulations of the institution? [Does *observe* mean 'notice' or 'keep'?¹ Alter accordingly.]

3. **Regret.**—She regrets the state which she calls 'the humanising atmosphere of a large family.' [Here *regrets* means not 'laments,' but 'laments the loss of.']

4. **Retiring.**—It will not be easy to fill the post of the retiring president. [To avoid the possibility of *retiring* being taken to mean 'shy,' write 'the president who is retiring.']

5. **Want.**—You want a new umbrella. [Here *want* might mean 'wish for.' Write 'You *need* a new umbrella.']

720. Adverbs.

1. **Apparently.**—He is apparently guilty. [*Apparently* might mean—(a) seemingly, or (b) evidently. If (a), put *apparently* first; if (b), write *evidently*.]

2. **As well.**—Because I love life, I know I shall love death as well. [Does *as well* mean—(a) also, or (b) as well as I love life? If (a), omit *as well* and write 'I shall also love'; if (b), substitute *equally well* for *as well*.]

3. **Ever.**—I am surprised that he should ever refuse your requests. [Here *ever* might mean 'always,' or 'at any time.']

4. **Fairly.**—The Council is a fairly representative body. [*Fairly* might mean—(a) moderately, as in 'fairly good'; or (b) honestly, equitably, and so (here) fully.]

5. **Generally.**—You may be right in some details, but you are generally wrong. [For *generally* write either (a) *On the whole* you are wrong; or (b) You are *usually* wrong, according to the sense intended.]

¹ In the sense of 'notice' the noun is *observation*; in the sense of 'keep' the noun is *observance*.

6. **Over.**—He has brought over 1000 guns. [Substitute *more than* for *over*, if that is the sense intended, otherwise *over* goes with *brought*.]

7. **Yet.**—The site of the walls can yet be distinctly traced. [Does *yet* mean—(a) notwithstanding, or (b) still? If (a), place *yet* at the head of the sentence; if (b), write *still* for *yet*.]

721. Conjunctions.

1. **Because.**—The utterances of the prophets have lost none of their power, because they are brought into nearer relation to human experience. [Here *because* might mean 'in that' or 'for the reason that.']

2. **But.**—But the other day we heard that he had been elected to the post. [Does *but* mean—(a) however, or (b) only? If (a), put 'we heard' immediately after *but*; if (b), put 'we heard' before *but* or substitute *only* for *but*.]

3. **If.**—Tell me if you are tired. [This might mean—(a) Tell me *whether* you are tired, or (b) Tell me *in case* you are tired. Use *whether* rather than *if*, when there is risk of such ambiguity.]

4. **When.**—She conducted the Dauphin to Rheims for his coronation, when she considered her mission closed. [Does *when* mean—(a) as soon as, or (b) whereupon? If (a), place the *when* clause first; if (b), substitute *whereupon* or *upon which* for *when*.]

722. Ambiguous Reference of Personal Pronouns.—The negligent use of these pronouns in a sentence is often a cause of ambiguity. Thus the sentence, 'The man told the reckless driver that he would break his neck,' might be interpreted in three ways. It might mean—(a) that the driver would break his own neck, or (b) that the driver would break the man's neck, or (c) that the man would break the driver's neck. The best way out of the difficulty in this and similar instances, is to turn the statement from indirect into direct report (297) as follows:—

(a) The man said to the reckless driver, "You will break your neck."

(b) The man said to the reckless driver, "You will break my neck."

(c) The man said to the reckless driver, "I will break your neck."

723. Examples.

1. The father told his son that if he (the son) did not return soon, he (the father) thought he (the son) had better send him (the father) a letter to say how he (the son) was getting on.

Rewrite, using direct report:—

The father said to his son: "If you do not return soon, I think you had better send me a letter to say how you are getting on."

2. The King, having refused to pardon Monmouth, he was executed the next day.

Here only the context shows that *he* refers to Monmouth. Rewrite:—

Monmouth, the King having refused to pardon him, was executed the next day.

3. John hurt his hand so severely that, unless his thumb is amputated, he will lose the use of it.

This sentence grammatically means that John will lose the use of his amputated thumb. Rewrite :—

John hurt his hand so severely that he will lose the use of it, unless his thumb is amputated.

4. When I advocated the abolition of imprisonment for debt, he said he was in favour of it.

Here *it* might stand either for the abolition of imprisonment or for imprisonment itself. According to the meaning intended, substitute for *it* either 'such abolition' or 'such imprisonment.'

5. The Greeks had, for a certain time, been encamped near enough to Ilios to be a cause of anxiety to the inhabitants. But they had not been idle; they had made hostile raids against various cities.

Here it is impossible for the reader to tell, apart from the context, that the writer intends the *theys* to refer to the *Greeks* and not to the *inhabitants*. To prevent this ambiguity, rewrite : 'But the former had not been idle.'

724. Four methods of dealing with this ambiguous reference are suggested by the above examples :—

1. Turning indirect into direct report : see (1).
2. Change of construction : see (2).
3. Alteration of order : see (3).
4. Repetition of antecedent noun, or substitution of equivalent noun : see (4), (5).

725. Disconnected Pronoun.—The introduction of a pronoun long before the noun to which it refers is often confusing, as :—

1. In one of *his* most truly brilliant bits of writing, the detailed report to the Syndics on the project of the Cambridge Modern History, *Lord Acton* observes that "there are elderly men about town, gorged with esoteric knowledge."

Here the reader does not know to whom *his* refers till he comes to 'Lord Acton,' the subject of the sentence. Rewrite : '*Lord Acton*, in one of his . . . History, observes' etc.

2. Eleven Mexican employees set upon Mr. Walker because he was unable to obtain the cash for their wages, and apparently it was not until *they* had been threatened with knives and badly beaten in the office that *Mr. and Mrs. Walker* retaliated in self-defence.

Here the placing of *they* before 'Mr. and Mrs. Walker,' to whom it refers, is positively misleading, since the reader naturally takes the pronoun as referring to the 'employees,' till he comes

to the last clause. Rewrite: 'It was not until *Mr. and Mrs. Walker* . . . that *they* retaliated' etc.

3. *Invited* the other evening, at a banquet given to welcome him on his return from the fulfilment of his fruitful mission in America, to discourse to his audience upon the various themes on which he is qualified to speak with expert knowledge, *Mr. Bryce* preferred to address himself to the antagonism of race and color which have come up rapidly into prominence in various parts of our great Empire.

An extreme instance. The reader is left in suspense as to who was invited, till he reaches '*Mr. Bryce*' five lines below. Rewrite: 'When *Mr. Bryce* was invited . . . knowledge, *he* preferred' etc.

726. Use of Qualifying Phrases.—Want of care in the use of qualifying phrases often causes confusion and sometimes ambiguity. Examine the following examples:—

1. Always pretending to be what he is not, the life of a hypocrite can seldom be happy. [*Pretending* is made to refer to *life*. Write 'A hypocrite can seldom lead a happy life.']

2. By taking an express train, the time spent on the journey was much reduced. [*Taking* is made to refer to *time*. Write 'We much reduced the time spent on our journey.']

3. On appearing on the platform, the audience greeted him with applause. [*Appearing* is made to refer to *audience*; write 'On his appearing.']

4. It was while walking in the Phoenix Park that the dagger of an assassin struck him down. [*Walking* is made to refer to *dagger*. Write 'It was while he was walking.']

5. When looking through a mist, objects appear unnaturally large. [*Looking* is made to refer to *objects*. Write 'When we are looking,' or (better) 'When seen through a mist.']

6. Being the only candidate, I appointed Mr. Jones to the post. [Here it looks as if the writer were the only candidate. Write 'Since he was the only candidate.']

7. Having lost his purse, the innkeeper agreed to accept my friend's promise of future payment. [Here the innkeeper is made to lose his purse. Write 'My friend having lost his purse, the innkeeper agreed to accept his promise' etc.]

8. Gilpin sped along the road, his bare head exposed to view, trying in vain to stop his unruly steed. [*Trying* is made to refer to *head*. Write 'As he tried.']

9. Having left the town, the house is now closed. [Here *having left*, since it cannot refer to *house*, has no noun to refer to. Write 'The owner having left the town.']

10. One of the most modest of men, his aim ever was to keep in the background. [Here the qualifying phrase has, again, no noun to refer to. Write 'He ever aimed at keeping' etc.]

11. Repentant, I am ready to forgive you. [This is ambiguous, since *repentant* might refer to *I*. Write 'If (or since) you are repentant.']

12. Upon this, the king opened the door, and calling the guard, the room was presently filled with soldiers. [Here there are two sentences joined by *and*: so that *calling*, being part of the second sentence, cannot grammatically refer to *king* in the first, but refers to *room*. Write 'Upon this, the king, opening the door, called the guard, and the room' etc.]

13. The women marched to the house and there halted. Having rung the bell, no one opened the door or took any notice of them. [Here *having rung* grammatically refers to *no one*. Write 'They rang the bell, but no one' etc.]

14. The machine is so constructed that it stops by pressing a button. [Here the machine is made to press the button. Write 'That you can stop it.']

15. I feel sure that by following my directions the concert will be a success. [The concert cannot follow directions. Write 'If my directions are followed.']

16. Through trying to please everybody, the old man's donkey fell into the river. [It was not the donkey, but the old man, that tried to please everybody. Write 'Through his trying.']

17. To be free, a kick on the crazy door of the hut was enough. [It was not the kick that wanted to be free. Write 'To free himself.']

727. Excessive Brevity sometimes leads to ambiguity. While diffuseness should be avoided, it is well not to use too condensed a style, as is done in the following examples:—

1. The selfish man thinks only of himself, the unselfish other people. [Write 'The unselfish man thinks of other people.']

2. The weakness of a similar substance, not arched, is seen in a scale from a piece of freestone so readily crumbling between the fingers. [Write 'When not arched, is seen in the fact that a scale . . . so readily crumbles.']

3. That part of a ship visible under water appears much flatter and shallower than really. [Write 'that is visible' and 'than it really is.']

4. He was an enemy to all who could not make him their friend; and where he was so, equally to be apprehended. [Write 'and where he was a friend, he was equally' etc.]

WRONG CONSTRUCTIONS.

728. Incongruous Constructions.—This error is very common, and arises from the attempt to make one word or expression do the work of two. Thus the sentence 'I never have, and never will, believe it' makes *believe* do double duty, both as infinitive after *will* and as participle (in place of *believed*) after *have*. The sentence should be either 'I never have believed it and never will believe it,' or, more briefly, 'I never have believed it and never will.'

729. Examples.

1. *Incorrect*: I always have and always shall be your friend.
Correct: I always have *been* and always shall be your friend.
2. *Incorrect*: All his money is spent and all his hopes ruined.
Correct: All his money is spent and all his hopes *are* ruined.

3. *Incorrect* : His writing is as good and perhaps even better than mine.
Correct : { His writing is as good *as* and perhaps even better than mine.
His writing is as good *as* mine and perhaps even better.¹
4. *Incorrect* : He is one of the finest, if not the finest *cricketer* in the county.
Correct : He is one of the finest *cricketers*, if not the finest, in the county.
5. *Incorrect* : The majority of people *know and care nothing for* Art.
Correct : { The majority of people *know nothing of, and care nothing for,*
Art.
The majority of people *know nothing of Art and care nothing for it.*¹
6. *Incorrect* : He has done for me all and more than I hoped.
Correct : { He has done for me all *that* and more than I hoped.
He has done for me all *that* I hoped and more.¹
7. *Incorrect* : This rule may and ought to be disregarded.
Correct : This rule may *be* and ought to be disregarded.
8. *Incorrect* : They called us young rebels and to help ourselves if we could.
Correct : They called us young rebels and *told us* to help ourselves if we could.
9. *Incorrect* : He made a blunder and, worse than that, a crime.
Correct : He made a blunder and, worse than that, *committed* a crime.
10. *Incorrect* : I have not seen him act or sing.
Correct : I have not seen him act or *heard* him sing.

730. Misleading Constructions.—Sentences should be so constructed that their meaning is clear at first reading. The following sentences put the reader on the wrong track :—

1. Dundas might well think that a comparatively innocent heresy which taught that all men were demigods.

Here the reader pauses to consider whether the first *that* is a conjunction or a demonstrative. Insert *was* after it and the meaning is clear at once.

2. Probably, in the development of what they spoke of as *ἰσότης*, which under Roman thought became ultimately equity, jurisprudence, as well as philosophy, made enormous progress.

Here *equity* and *jurisprudence* are naturally taken as in the same construction. Rewrite : ‘It was probably in the development . . . equity, that jurisprudence’ etc.

3. He admired the order the care and the punctuality of his sister had introduced into his household.

Here again the reader naturally takes *care* and *punctuality* with *order*. Insert *that* after *order*.

¹ This latter correct form *sounds* better than the other. Similarly for ‘Next day he sailed to, and for three weeks remained at, Genoa,’ write ‘Next day he sailed to Genoa, where he remained for three weeks.’

4. The wishes of his family, his gentle disposition, together with his long training in obedience, made it difficult for him to oppose.

Here the inversion, besides being unnecessary, is most misleading. Place *the wishes of his family* at the end of the sentence.

5. But though her work can never be regarded as the definitive biography, as a storehouse of facts, and as an accurate presentation of events, it must henceforth be indispensable.

Either place *it must . . . indispensable*, or insert *yet*, immediately after *biography*.

6. The boy is so much delighted at the news that he is going home at once, that his happiness is a pleasure to see.

Here the reader is in doubt, till he comes to the last clause, whether the first *that* depends on *so* or on *news*. Rewrite: 'The news that he is going home at once so much delights the boy that his happiness' etc.

731. Careless Constructions.—From mere want of thought a writer or a speaker will often fall into carelessness of expression. The passer-by who was heard to say 'This house was hardly entered before it was finished,' meant of course that the house was hardly finished before it was entered. Note the jumble of ideas in the following sentence:—

Whatever you earn, save something, without minding what people say about love of money or being miserly; as every one ought to be above becoming dependent upon others, and money in the bank makes a man hold his head up and respect himself, and he deserves such respect, which he has won by self-denial.

Rewrite:—

Whatever you earn, save something. Never mind what people say about love of money and being miserly. Every one ~~ought~~ to be above becoming dependent upon others. Money in the bank makes a man hold his head up and respect himself. He deserves such respect too; for he has won it by self-denial.

732. Examples.

1. *Incorrect*: He is grateful to me for a heavy loss that I saved him from.

Correct: He is grateful to me for saving him from a heavy loss.

2. *Incorrect*: The proverb says that before you look do not leap.

Correct: The proverb says that $\left\{ \begin{array}{l} \text{you should not leap till you have} \\ \text{looked.} \end{array} \right.$ you should look before you leap.

3. *Incorrect*: One good runner I well remember how often he came in first.

Correct: I well remember how often one good runner came in first.

4. *Incorrect*: I think it may benefit your health by taking a glass of water before meals.

Correct: I think it may benefit your health to take a glass of water before meals.

5. *Incorrect*: Dorothy's absence was required to look after her sick brother.
Correct: Dorothy was absent because she was required to look after her sick brother.
6. *Incorrect*: Hamlet suspects the King of murdering his father, and is convicted by the play.
Correct: Hamlet suspects the King of murdering his father, and convicts him by the play.
7. *Incorrect*: Monmouth's disloyalty was strongly suspected by the King.
Correct: { Monmouth's loyalty was strongly suspected by the King.
 Monmouth was strongly suspected of disloyalty by the King.
8. *Incorrect*: The Committee requests subscriptions to be paid to the treasurer.
Correct: The Committee requests that subscriptions be paid to the treasurer.
9. *Incorrect*: Several of the teachers were promoted to head-masters.
Correct: Several of the teachers were promoted to head-masterships.
10. *Incorrect*: You must do it the same as I did it.
Correct: You must do it in the same way as I did it.
11. *Incorrect*: I ask that, if the post is offered you, will you accept it?
Correct: I ask whether, if the post is offered you, you will accept it.

733. Careless Omissions.—Sometimes the carelessness consists in the omission of the principal verb or clause or other essential words, as :—

1. It was the opinion of all present, that the Scots, who had marched into the heart of England and had not been joined except by a very insignificant number. [The principal clause 'Had done all that could be expected of them' is omitted.]

2. My house is not larger than many others have built for themselves. [*Those that* is omitted before *many*.]

3. He declared when a letter was lost the bearer should be fined. [*That* is omitted before *when*.]

4. I think that the £20 which is to be spent on the entertainment enough and more than enough. [The *is* is omitted before *enough*.]

5. The greater the crowd, the larger space is required. [Write 'The larger the space *that* is required.']

6. The wheat on this land is finer than last year. [*It was* is omitted after *than*.]

734. The Historic Present.—In narrating anything, do not use the historic present, but keep to the past tense throughout. Otherwise you will be liable to mix your tenses in the same narrative, as is done in the following example (the tenses confused are italicised) :—

Joan of Arc *was born* in 1412. As a girl she *was distinguished* for her piety and simplicity. At the age of fifteen she *hears* voices urging her to help the Dauphin against the English, and making her way into his presence, she at length *persuades* him to believe in her heavenly mission. Soon after, fighting with wonderful bravery, she *compelled* the English to raise the siege of Orleans.

CHAPTER X.

FIGURES OF SPEECH

735. A Figure of Speech is the use of a word in other than its literal meaning, to produce a special effect. Thus in 'Richard was a *lion* in the fight,' *lion* does not mean 'lion' but 'brave man'; but the statement as it stands is more vivid though less clear than the literal statement, 'Richard was a *brave man* in the fight.' Again, to describe the sky as glowing with 'living sapphires' is beautiful, but is not so clear as to say that it glowed with *bright stars*.' 'The ability,' it has been remarked, 'to write plain, bare English is absolutely indispensable. The ability to write figuratively is an enviable, but not a necessary possession. A figure that is not in good taste is incomparably worse than no figure at all.' Do not, therefore, strain after figurative language. It may be used where it comes in naturally, but should always be sparingly introduced by the young writer. As we have seen, figures add force and beauty to a composition more often than clearness. At the same time, the advantage to be derived from an apt illustration of this kind should not be lost sight of. But care must be taken that the illustration is apt, otherwise it is better omitted.

SIMILE AND METAPHOR.

736. A Simile is a comparison between things of *different kinds* in respect to some particular point of resemblance: as, 'Richard fought *like a lion*.' If we say 'Richard fought *like a brave man*,' there is no Simile but only a Comparison, because Richard and a brave man are both of the same kind.

737. A Metaphor (transference) is an *implied* Simile. It does not, like the Simile, state a resemblance between two things, but takes it for granted that the two things are identical. Thus the Simile, 'Richard fought like a lion,' states that Richard's

fighting was *like* that of a lion; whereas the Metaphor 'Richard was a lion in the fight,' states that Richard in fighting actually *was* a lion. The word 'lion' is *transferred* from the animal to which it properly belongs to the man who resembles it in the quality of bravery.

738. To turn a Metaphor into a Simile it is necessary first to find out the exact points of resemblance between the two objects compared. Thus in turning into a Simile the Metaphor in 'The camel is the ship of the desert,' we must enquire what the point is in which a camel resembles a ship, and having found it to lie in the fact that both are *used for crossing*, the former for crossing the desert, the latter for crossing the sea, we must assign to each of the two things compared its proper action; and the resemblance between these actions must be expressed by some word or words like *as...so*. We thus get the Simile: 'As the ship is used for crossing the sea, so the camel is used for crossing the desert.'

739. Uses.—Similes and Metaphors may be used for the sake of—(1) ornament, (2) force, (3) clearness. Figures, however, of the first kind should be sparingly introduced into ordinary prose; they belong rather to poetry. Figures of the second kind give life and emphasis to a statement and are so far useful; but they are of less importance than figures of the third kind, which add not only vividness but clearness.

(1) *Ornament*.—The similes (italicised) in the following passage are merely ornamental; what they do is to add to the picturesqueness of the description:—

The large meadow lay before our window *like the Field of the Cloth of Gold*, so crowded was it with buttercups, the hawthorn bushes around were laden with blossom *like snow*, and the copses had in them spaces of bluebells *that were like 'the heavens up-breaking through the earth.'*

(2) *Force*.—In the following passages the similes and the metaphors are forcible; they add vigour to the statements:—

- (a) He above the rest In shape and gesture proudly eminent Stood *like a tower*.
- (b) The lightning enveloped us *as with a mantle*; the thunders were louder than *the roar of a million cannon*.
- (c) The Land Act of 1881 *pulled the central brick out of landlordism*, and the whole *structure has been tumbling to pieces* ever since. [This is more forcible than the literal statement, 'The Land Act of 1881 inflicted vital injury upon landlordism, which has been growing weaker and weaker ever since.']

(3) *Clearness*.—In the following passages the similes and the metaphors are explanatory; they make the preceding statements clearer :—

- (a) Down the hillside rushed the flood. Great boulders were tossed *like corks* on its surface, and houses and trees were swept away *like chaff before the wind*.
- (b) He spoils the beauty of a moonlight evening by analysing it to find out the pleasurable element; *like the little boy who cut open his drum to see what made the noise*.
- (c) The policy of Augustus was to gain his ends quietly without unnecessarily exciting opposition; *to take out the nut with the least possible cracking of the shell*.
- (d) Beaconsfield bade an importunate suitor remember that titles and decorations are meant to be given, not extorted; *the source of Honour is a fountain not a pump*.
- (e) Hence the power which medieval conceptions of religion, of society, of politics, and, in general, of science, exercise even over modern men. *Medievalism is our stuff; modernity our veneer*.

740. Cautions.—In the use of Metaphor four things should be guarded against :—

1. It should not be far-fetched or elaborate. Thus in the following passage (the meaning of which seems to be that, while armaments are needed to protect the early growth of national life, they should not be allowed to stifle its natural expansion), the metaphor is strained :—

Armaments are the scales on the bud; they must be strong enough for its protection in winter, but not strong enough for its imprisonment in spring, and as the bud breaks and swells to a flower, the scales must fall away; and the bud is the people's security and peace and fullness of life.

2. It should not be inconsistent or confused. Take the common expression, 'A leading feature.' A feature may be prominent or conspicuous or pleasing; but it is not *easy* to imagine it as *leading*. Similarly 'to further an end,' as if an end could be *pushed on*, is an inconsistent metaphor. Other examples :—

There is no newspaper in which the precise platform here adopted is taken up. [Note the incongruity of a 'precise platform' and of 'adopting a platform'; while to 'take up' a platform suggests 'pulling it down'.]

He afterwards became *entangled in the stormy sea of politics*, but emerged *victorious from the fray*. [Here we have three incongruous metaphors, politics being figured in the same sentence as at once a maze, a sea, and a battle.]

3. It should not be a mixture of metaphorical and literal statement :—

He came out of the Examination with *flying colours* and the *highest possible marks*.

4. It should not convey a ludicrous notion :—

He took great interest in *pushing* trams in his native city.
The wounded snake was now *on its last legs*.

FIGURES OF SPEECH USED IN PROSE.

741. Allegory.—An Allegory is an expanded Metaphor (just as a Parable is an expanded Simile). It represents one set of actions under the guise of another similar set of actions in the form of an imaginary story. Thus Bunyan's *Holy War* is an allegory, in which the soul of man is imaged as a city whose gates (Eye-gate, Ear-gate, etc.) represent the senses, while the different faculties of the soul are personified as officials of the town, e.g. the conscience as 'Mr. Recorder.' Diabolus (Satan) gets possession of the city, which is afterwards delivered from his tyranny by the 'holy war' waged against Diabolus by the Divine army.

742. Metonymy.—In Metonymy, for the sake of variety and picturesqueness, an object is named by some striking characteristic or accompaniment. Thus we may use—

1. The symbol for the person or thing symbolised: *redcoat* for soldier, *sceptre* for sovereignty, *grey hairs* for old age, *grave* for death.

2. The instrument for the agent:—

He is a good *oar* (rower).

Trade follows the *flag* (conquest or acquisition of new territory).

3. The effect for the cause or the cause for the effect:—

His bankruptcy was the *death* (for death-blow—effect) of him.

Let us sit in the *sun* (for sunlight—cause).

He is the *joy* (cause of joy) of his parents.

4. The container for the thing contained:—

The *cup* (drink) that cheers.

The noise alarmed the *house* (family).

5. The author for his works: as *Tennyson* for his poems.

743. Synecdoche.—In Synecdoche an object is named by some closely related term. Thus we may use—

1. The part for the whole: as, in 'bread-winners,' *bread* for food generally; 'thirty *sail*' for thirty ships.

2. A particular person or object for a general term: 'Klopstock has been called the German *Milton*' (chief epic poet); 'Stockholm is the *Venice* (island city) of the North' (110, iv.).

3. The material for the thing made of it: as, *brasses* for brass tablets; the 'Elgin *marbles*' for sculptures in marble.

4. The concrete for the abstract: as, 'All the *father* (fatherly feelings) in him was roused at this insult to his son' [153, (6), (b)].

5. The abstract for the concrete: as, a *celebrity* for a celebrated person (110, v., note).

744. The Rhetorical Question.—A statement may be made more effective by being 'put in the form of a question. No answer is given or expected; it is understood from the context. Thus 'Whom have I in Heaven but Thee?' (to which the implied answer is 'No one') has a force that is wanting in 'I have no one in Heaven but Thee'; and 'Where are the snows of yesteryear?' is much more vivid and emphatic than 'The snows of yesteryear are gone.'

Again, added effect may be given to a statement by its being put in the form of question and answer—a favourite rhetorical device. Thus, 'Is cottage-building worth the nation's while? Yes, for the creation of decent homes in rural areas means' etc. is much more telling than 'Cottage-building is worth the nation's while, for' etc. Other examples:—

1. Seekest thou great things for thyself? Seek them not.

2. Who shall ascend unto the hill of the Lord? He that hath clean hands and a pure heart.

3. Who so fit as a Labor Party to demand, in the name of the people, power for the people's representatives over their closest concerns? Is this duty discharged? It is not.

NOTE.—Similar additional effect can be obtained by putting a statement in the form of an exclamation. Thus instead of saying 'A man is a fine piece of work' or 'The midnight skies are very glorious,' we can say 'What a piece of work is a man!' and 'How glorious are the midnight skies!'

745. Periphrasis is a roundabout way of expressing a notion, or the notion so expressed. Avoid commonplace periphrases such as the *tender passion* for 'love'; the *fair sex*, the *softer sex*, the *weaker vessel* for 'womankind'; *better half* for 'wife'; the *lords of creation* for 'mankind'; the *gentle reader* for 'the reader'; the *flowing bowl* for 'wine'; the *staff of life* for 'bread'; *ploughs its way* for 'sails'; the *main chance* for 'gain'; the *nuptial tie* for 'marriage'; the *green-eyed monster* for 'jealousy'; the *great metropolis* for 'London'; *sons of Mars* for 'soldiers.' Do not call a waiter a *Ganymede*, or a waitress a *Hebe*, or a postman a *Mercury*, or a driver a *Jehu*, or a landlord a *Boniface*. Do not refer to Dr. Johnson as the *great lexicographer*, to Shakspeare as the *Swan of Avon*, to Bismarck as the *man of blood and iron*, to Carlyle as the *seer of Chelsea*, to Burns as the *Ayrshire Bard*, to Homer as the *blind old bard*, to Chaucer as

the well of English undefiled, to Drummond as *the recluse of Hawthornden*, or to Charles II. as *the Merry Monarch*. But a periphrasis is correctly used when it implies a statement: thus in 'The conqueror of Jena was not likely to assent to such lenient terms as these,' *The conqueror of Jena* means 'Napoleon, since he had won the victory of Jena,' or 'Napoleon in his capacity of conqueror of Jena.'

746. Antithesis adds force to a statement by contrasting one word or notion with another:—

One man's *meat* is another man's *poison*.
He is everybody's *friend* and his own *enemy*.

747. Epigram occurs when a verbal incongruity or contradiction makes the statement more pointed and arresting:—

Beaconsfield declared that Gladstone had no *redeeming vices*.

Professor C——, who was notorious for his untidy habits, is said to have escaped, in the Indian Mutiny, *disguised in a clean shirt*.

NOTE.—In Antithesis, the contrast is between one expression and another; in Epigram, the contrast is between the expression and the underlying meaning.

748. Climax.—In a Climax the parts of a sentence are so arranged that there is a gradual increase of force or intensity, as the sentence proceeds:—

The great beast retired slowly; but presently his pace quickened; then with a roar he bounded at full speed into the jungle and disappeared.

Companionship produces mutual esteem; esteem leads to friendship; and friendship blossoms into love.

749. Anticlimax (or Bathos) is the opposite of climax—a descent instead of an ascent:—

It is magnificent, it is grand, it is pretty well!
He risked the loss of his life and of a considerable sum of money.

750. Irony.—In Irony we emphasise a sneer by saying the opposite to what we mean without expecting our words to be taken literally:—

Things are come to a *pretty* (=bad) pass.

The Porte, with its usual *promptitude* (=dilatatoriness), has not yet replied to the Note.

NOTE.—The adverb *forsooth* is often used to indicate irony: 'His candour, forsooth, is his excuse for rudeness.'

751. Sarcasm.—In Sarcasm we emphasise a sneer by saying what we mean not openly but by implication:—

He is always borrowing money and always expecting a remittance (*i.e.* he always says that he is expecting a remittance when asked to repay the loan).

NOTE.—*Innuendo* is a mild form of Sarcasm; we hint a thing instead of saying it plainly, as: ‘Three doctors visited him to-day, and yet he is still alive,’—which insinuates that doctors kill more often than cure.

752. Litotes occurs when we place a negative before a word to indicate the opposite affirmative:—

I had *no little* (=a great deal) difficulty in persuading him.

As an author, he is *not unknown* (=fairly well-known) in literary circles.

FIGURES OF SPEECH USED IN POETRY.

The following figures of speech are confined in the main to poetry, and should be avoided in ordinary prose composition.

753. Personification.—The more salient form of this figure occurs when some abstract notion is spoken of as if it were alive, as when Milton writes:

Now came still evening on, and twilight gray
Had in her sober livery all things clad,

where *twilight* is represented as a lord who had clothed all natural objects (his retainers) in a gray uniform, the meaning being that at twilight nature assumes a colourless aspect. Similarly with ‘*Silence* was pleased’ in the same passage, where the sense of pleasure is attributed to silence as if it were a human being.

In the same way any inanimate object may be invested with human attributes, as when we say that the breeze *sighs* or the waves *moan*, or when Wordsworth writes

The sea that *bares her bosom* to the moon.

A strong form of Personification is what has been called the **Pathetic Fallacy**, by which inanimate objects are represented as sympathising with human-feeling, or the reverse. Thus Wordsworth speaks of a yew-tree as

Not loth to furnish weapons for the bands
Of Umfraville or Percy,

while in Tennyson’s

Tears and the *careless* rain of heaven mixt
Upon their faces,

the epithet ‘careless’ points to the aloofness of Nature from the grief of the lovers.

754. **Apostrophe**.—Here we address, under the influence of strong emotion, (a) an absent person as if he were present, or (b) a personified thing :—

(a) Milton ! thou shouldst be living at this hour.—*Wordsworth*.

(b) Thou hast all seasons for thine own, O Death !—*Hemans*.

755. **Hyperbole**.—Here intensity of feeling gives rise to exaggeration of language :—

Not all the water in the rough rude sea

Can wash the balm off from an anointed king.—*Shakspeare*.

756. **Oxymoron**.—An adjective or an adverb contradicts the sense of the word with which it is placed :—

His honour rooted in dishonour stood,

And *faith unfaithful* kept him *falsely true*.—*Tennyson*.

757. **Transferred Epithet**.—An epithet is sometimes transferred from its proper word to another that is closely associated with it in the sentence. Thus when Goldsmith says that the peasant 'with *patient* angle trolls the finny deep,' it is not the fishing-rod that is *patient*, but the man who holds it. In the same way the epithet *weary* is transferred from 'ploughman' to 'way' in

The ploughman homeward plods his weary way.—*Gray*.

758. **Alliteration**.—The recurrence in words near together of the same initial letter or group of letters :—

The bare black cliff clanged round him.—*Tennyson*.

NOTE.—Vowel alliteration also occurs in the above, in the recurrence of the *a* sound. This figure is based on *sound* : 'false philosophy' and 'sacred psalm' are alliterative.

759. **Assonance**.—A similarity of sound in words, where the vowel sounds or the consonant sounds agree, but not both (as in rhyme) :—

To begird the Almighty throne,
Beseeking or besieging.—*Milton*.

Thy Paynim bard
Had such a *mastery* of his *mystery*.—*Tennyson*.

NOTE.—Assonance, as well as rhyme and alliteration, is sometimes used in prose for epigrammatic effect, as 'meddling and muddling' (Beaconsfield), 'blundering and plundering' (Lowe), 'bag and baggage' (Gladstone), 'fraud, force, and folly' (Northcote); but these figures are better avoided by the young writer.

CHAPTER XI.

ESSAY-WRITING AND LETTER-WRITING.

ESSAY-WRITING.

THE EXPANSION OF EPITOMES.

760. Before attempting to write a formal Essay, the young writer should exercise himself in expanding an epitome of some short narrative into a piece of composition. Five examples of simple fables or stories epitomised and expanded are given below as models; and these are followed by a number of epitomes for the student himself to expand into continuous narrative. Figures, when inserted in the epitomes, indicate paragraphs.

1. Fable of the Lion and the Mouse.

EPITOME.

A mouse runs over a sleeping lion—the lion catches it—spares its life—the same lion is caught in a net—roars with distress—the mouse hears—nibbles the net—releases the lion. *Moral.*

EXPANSION.

A lion, wearied with the chase, was lying asleep in his den, when he was waked from his slumbers by a mouse that ran over him. The lion started up in a rage and set his paw upon the mouse before it could escape. At the point of being killed, the mouse in trembling accents begged for mercy, and the noble beast let it go free.

Not long after, the lion, roaming through the jungle, fell into the toils of the hunter. Struggling in vain to release himself from the strong net, he roared aloud in his distress. The mouse, hearing the cry of his benefactor, speedily ran to his aid, gnawed through the meshes of the net, and set the lion at liberty.

Moral: The least may help the greatest.

2. Fable of the Lion, the Bear, and the Fox.

EPITOME.

A lion and a bear find a dead fawn—dispute possession—fight till both are exhausted—a fox, seeing their weakness, carries off the fawn—their

sorrow that they did not divide the carcass instead of fighting over it for the benefit of a rogue. *Moral.*

EXPANSION.

A lion and a bear, hunting together in the forest, came upon the carcass of a fawn. Each claimed to have spied it first, and neither would consent to a division of the booty. The dispute waxed so hot that they came to blows, and the fight was so equal and so fierce that at last they could fight no longer. Faint with loss of blood and gasping for breath, they lay on the ground, unable to move.

Just then a fox came by, who, seeing that they were too weak to prevent him, seized and carried off the prize.

"Alas!" cried the combatants, "what fools we have been! Instead of amicably dividing the prey between us, we have fought and nearly killed each other only to fatten a rogue."

Moral: Quarrelsome people often lose what they quarrel over.

3. Story of Sir Philip Sidney.

EPITOME.

Sidney, wounded in the battle of Zutphen, is parched with thirst—water is brought him—sees wounded soldier wistfully eyeing the bottle—hands bottle to soldier: "Thy necessity is greater than mine"—dies sixteen days later.

EXPANSION.

In the battle of Zutphen, fought in the cause of liberty against the tyrant Philip of Spain, Sir Philip Sidney displayed the most undaunted and enterprising courage. He had two horses killed under him, and, whilst mounting a third, was wounded by a musket-shot out of the trenches, which broke the bone of his thigh. He had to walk about a mile and a half to the camp; and, being faint with loss of blood and parched with thirst, he called for drink, which was instantly brought him; but, as he was putting the vessel to his mouth, a poor wounded soldier, who happened to be carried by him at that instant, looked at it with wistful eyes. The gallant and generous Sidney took the bottle from his mouth without drinking, and, handing it to the soldier, said, "Thy necessity is yet greater than mine." Sixteen days after, the virtuous Sidney breathed his last, in the thirty-second year of his age.

4. Story of Self-sacrifice.

EPITOME.

1. A Russian nobleman and his wife with their servant were driving in a four-horsed carriage through a wood, when they were pursued by wolves. To gain time for escape, first one horse and then another was let loose and devoured by the pack.

2. But, the pursuit still continuing, at last the nobleman's servant cast himself to the wolves to save his master and mistress.

EXPANSION.

Once upon a time a Russian nobleman, with his wife, was going to a distant city, in a carriage drawn by four horses. The passage lay through

a wood. When he had come within a few miles of the city, a pack of wolves issued out of the wood, and pursued the carriage. The servant of the nobleman, seeing the wolves come near, begged his master to let him abandon one of the horses to them. The nobleman consented, and one of the horses was let loose. The savage beasts seized the horse, and soon tore it in pieces and devoured it. Thus the carriage passed some distance unmolested. But the wolves, become more fierce by tasting blood, pursued the carriage and came close to it once more. Again another of the horses was let loose, and again the travellers proceeded a great distance without hindrance.

But no sooner had the wolves devoured it than they came rushing over the fields, fiercer than ever. The servant now cried to his master: "There is no other way of safety than for me to give myself up to these ferocious beasts. While they are thus occupied, you will get time enough to escape. All I ask is that you will act as a father to my wife and children when I am gone." The nobleman hesitated, but as there was otherwise no prospect of escape for any of the party, he was forced to consent. Thereupon the servant leaped from the carriage into the midst of the wolves. This heroic action gave the nobleman and his wife time to escape safely from their jaws.

5. Story of the Judge and the Prince.

EPITOME.

1. Prince Henry, exasperated at the punishment of one of his dissolute companions, strikes Judge Gascoigne in open court, who commits him to prison.

2. Upon hearing of the matter, the king declares himself happy in having so courageous a judge and so submissive a son.

3. The prince, when king, instead of disgracing the judge as the latter had expected, praises his strict administration of justice.

EXPANSION.

Henry, Prince of Wales, son of Henry IV., was notorious for all kinds of debauchery, and even chose to be surrounded by a set of wretches, who took pride in committing the most illegal acts with the Prince at their head. The king was not a little mortified at this degeneracy in his eldest son, who had previously displayed repeated proofs of his valour and generosity. Such were the excesses to which he ran, that, one of his dissolute companions having been brought to trial before Sir William Gascoigne, Chief Justice of the King's Bench, for some misdemeanour, the Prince, exasperated at the issue of the trial, struck the judge in open court. The judge, who knew the reverence that was due to his station, behaved with the dignity that became his office, and immediately ordered the Prince to be committed to prison.

When the transaction was reported to the king, he could not help exclaiming in transport, "Happy is the king that has a magistrate endowed with courage to execute the laws upon such an offender, and still more happy in having a son willing to submit to such a chastisement!"

When the young prince succeeded to the throne, the Chief Justice expected nothing but disgrace. But he met with praises instead of reproaches, and was exhorted to persevere in the same rigorous and impartial execution of the laws.

761. EPITOMES FOR EXPANSION.

1. Fable of the Fox and the Crow.

A fox sees a crow perched on a tree with a piece of cheese in her mouth—praises crow's beautiful plumage—longs to hear her sweet voice—the crow opens her beak to sing—drops the cheese, which is snapped up by the fox. *Moral.*

2. Fable of the Boy and the Wolf.

A shepherd-boy tends his flock near a forest—cries out "Wolf!" for fun—the neighbours come—the boy laughs at them—one day a wolf really comes—the boy cries for help—no one believes him—the sheep are devoured. *Moral.*

3. Fable of the Sick Lion.

A lion is too old to hunt—retires to his den—gives out that he is very ill—beasts come to visit him—are devoured—the fox declines to enter, because all the footprints are towards the den and none back again. *Moral.*

4. Fable of the Hare and the Tortoise.

A hare jeers at a tortoise's slow pace—the tortoise challenges him to a race—the hare takes a nap by the way—oversleeps himself—the tortoise jogs steadily along—wins the race. *Moral.*

5. Fable of the Frogs desiring a King.

The frogs ask Jupiter for a king—he throws them a log—the frogs at first are alarmed by the splash—soon find the log is sluggish and stupid—beg Jupiter for a better king—he sends them a stork—the stork gobbles them up. *Moral.*

6. Fable of the Grasshopper and the Ants.

Ants are busy storing grain on fine winter's morning—a grasshopper, perished with cold and hunger, begs for food—the ants ask what she did all the summer—she says that she sang—"You sang, did you?" reply the ants, "Go and dance now." *Moral.*

7. Fable of the Dog in the Manger.

A dog lies on the hay in a manger—an ox comes to feed—the dog snarls and refuses to stir—the ox complains, "You cannot eat the hay yourself, and will not let those eat it who can." *Moral.*

8. Fable of the Horse and the Stag.

A horse and a stag fight about right of pasture—the horse is defeated—takes a man on his back to help him—the stag is driven away—the man keeps the horse in harness as his servant.
Moral.

9. Fable of the Countryman and the Adder.

A countryman finds a half-frozen adder—pities it—takes it home to the fire—the warmth revives the adder—it attacks the children—the countryman kills it. *Moral.*

10. Fable of the Crow and the Pitcher.

A thirsty crow finds a pitcher—the water in it is beyond his reach—he drops pebbles into the water—raises it to the brim—drinks at his ease. *Moral.*

11. Story of the Dog of Montargis.

1. Three days after the strange disappearance of Aubrey de Montdidier, his friend Sieur de Narsac was awakened by a half-starved dog, Montdidier's constant companion. The dog led him into the Forest of Bondy, where, buried in a hole, was discovered Aubrey's murdered body.

2. Soon after, the dog, accompanying de Narsac, met the Chevalier Macaire in the street and flew at him. The same thing occurred a few days later; and yet once again, when the dog singled out Macaire from among the king's courtiers.

3. The king ordered a trial combat between the man and the dog. Macaire lost his nerve, the dog pinned him by the throat, and he confessed his crime and was executed. The combat was carved on a stone mantelpiece in the Castle of Montargis.

12. Story of Androcles and the Lion.

1. Androcles, a Roman slave in North Africa, ran away from his master. Lost in the desert, he entered a cave and fell asleep.

2. He was waked by a lion standing at the entrance. The beast did not attack him, and he found it had a thorn in its foot. This Androcles extracted.

3. For three years he lived in the cave with the lion, which caught food for him.

4. At last Androcles was captured, taken to Rome, and condemned to be torn in pieces by wild beasts.

5. In the great Circus a lion was let loose to devour him, but, instead of attacking him, it fawned upon him and licked his hands.

6. Then the whole story was told, Androcles was released, and the lion was given him as a companion.

13. Bucephalus.

1. In the days of Philip, King of Macedon, a Thessalian offered him a beautiful horse, named Bucephalus, for a large sum. The horse was tried, but would suffer no one to come near him.

2. Then the young Alexander took the horse in hand, stroked him, led him about, and finally rode him round the course, to the admiration of his father.

3. Henceforth for ten years Bucephalus carried Alexander the Great through all his battles into the heart of Asia, till at last the old horse died on the banks of the Jhelum, and received a splendid funeral.

14. Boadicea.

1. Boadicea, wife of one of the British kings, on his death was cruelly treated by the Romans.

2. She rose in rebellion, took and laid waste a number of Roman colonies, among them London, and killed thousands of Romans.

3. But the Roman general collected his forces, and taking up a strong position, awaited the enemy's attack.

4. Led by Boadicea, the Britons fought with fury, but were utterly defeated, whereupon the queen poisoned herself.

15. The Battle of Crecy.

1. On August 26, 1346, Edward III. with a small but well-equipped army awaited the attack of the French under Philip.

2. As the French archers advanced, a thunderstorm relaxed their bowstrings, and they fled before the arrows of the English, who had kept their bows in cases.

3. The division under the Black Prince bore the brunt of the fight, but Edward refused to send him aid, saying, "Let the boy win his spurs."

4. Many of the bravest French knights were slain, and this battle showed that yeomen could fight nobles and rout them.

16. Story of Joan of Arc.

1. When the English, after conquering a great part of France, were besieging Orleans, Joan of Arc, an ignorant peasant girl, but gentle and good, felt great pity for the realm of France. She thought she heard voices in the air bidding her aid King Charles.

2. At first she was laughed at, but at length she persuaded the king to put her at the head of an army, for the relief of Orleans. The English were struck with terror, and Orleans was saved.

3. Joan remained with the army, but was taken prisoner and handed over to the English, who burnt her as a witch in the market-place of Rouen on May 30, 1431.

17. The Defence of Rorke's Drift.

1. On Jan. 22, 1879, news of the disaster at Isandula reached Rorke's Drift, and Lieutenants Chard and Bromhead with 139 men hurriedly threw up two lines of defence, an outer one of mealie bags and an inner one of biscuit boxes; powder and shot were placed within easy reach.

2. Presently 500 Zulus advanced to the attack, but were met with a volley which discomfited them, and they retired to wait for the main body of their comrades.

3. These soon arrived, and the 3000 savages poured a terrific fire upon the English from a hill, and again and again assaulted the defences, only to be beaten back.

4. At length the fire from the hill became so hot that the English were obliged to retire behind their second line of defence, and the hospital had to be abandoned. But the brave soldiers saved the sick and wounded.

5. At nightfall the Zulus retired, but kept up a steady fire for some time. The next day a British force came to the rescue.

18. Story of Grace Darling.

1. Grace Darling, 22 years old, lived with her old father on Longstone, one of the Farne Islands off the coast of Northumberland.

2. At 4 a.m. on Sept. 5, 1838, the steamer *Forfarshire* with 63 persons on board, caught in a storm and fog, struck on a reef of this island.

3. A panic ensued. Part of the crew left the ship in a boat, part were swept away by the waves, and 9 were left on the wreck.

4. They were despatched from the lighthouse. At the risk of their lives, Grace and her father rowed through a raging sea to the wreck and rescued the sufferers.

5. Praised and admired by all, Grace remained simple and modest, as if nothing had happened. She died of consumption, Oct. 20, 1842. Her monument stands in Bamborough churchyard.

6. This is true heroism—to risk one's life to save the lives of others.

THE ESSAY.

762. **Materials for Essays.**—For the composition of essays, the possession of some stock of general knowledge, whether historical,

geographical, social, political, scientific, or literary, is important. With this end in view, read history and books of general information; follow the events of the day in a good newspaper. Cultivate habits of observation and reflection, noting the varying aspects and processes of nature; the different phases and conditions of life in different places; the form and ways of animals and plants; human customs, feelings, actions, and pursuits. Study good literature, especially the essays of Goldsmith, Addison, and Macaulay, and exercise yourself in writing précis of what you have read. Keep a common-place book in which to enter—(1) references to the authorities on any topic, under appropriate headings; (2) striking or suggestive extracts from your reading; (3) short summaries of information that you have gathered on any subject. By these methods the young writer will furnish himself with sufficient ideas for the composition of a simple essay on almost any ordinary topic.

763. Four Classes of Essays.¹—Essays may be divided into four classes—(1) *Narrative*, (2) *Descriptive*, (3) *Reflective*, (4) *Expository*—according as they consist of a narrative of some event; a description of some place or thing; reflections upon some topic which is generally of an abstract nature; or the exposition or explanation of some subject. Very often description and narration are combined in the same essay, and both may be used to illustrate or support opinions that are put forward in a Reflective or an Expository essay.

764. Table of Essays.—Accordingly the four classes of essays may be tabulated thus :—

I. Narrative Essays.

1. Historical events and legends.
2. Incidents, stories, etc.
3. Biographies.

II. Descriptive Essays.

1. Animals, plants, minerals.
2. Towns, countries, buildings, etc.
3. Aspects and phenomena of nature.
4. Manufactured articles.

III. Reflective Essays.

1. Habits, qualities, etc.
2. Social, political, and domestic topics.

¹ Some writers add a fifth class, viz. *Argumentative Essays*; but subjects under this head are comparatively few, and may appropriately be included in Class (4).

IV. Expository Essays.

1. Institutions, industries, occupations, etc.
2. Scientific topics.
3. Literary topics.

765. Starting upon an Essay.—In setting himself to compose an essay, the unpractised writer often finds it extremely difficult to think of what to say even when he has a fair knowledge of his subject. A good plan to follow is to cross-question yourself about the subject set, and so draw out your ideas till you find that you have sufficient subject-matter at your disposal. Thus, if the subject is 'Kindness to Animals,' ask yourself—What animals are unkindly treated and by whom? (Bullocks, horses, and other beasts of burden, by their drivers; cats, dogs, insects, etc., by thoughtless boys; say how.) Why ought we to be kind to animals? (They mostly cannot resent ill-treatment; they are our benefactors; point out in what ways.) How can we show kindness to animals? (Sufficient food and shelter, and no overwork. Some people make pets of animals.) Are there instances of animals appreciating kindness? (Story of Androcles and the lion, or any other example.) By this method of cross-questioning you will gain confidence in your powers and be encouraged to *make a start*, which, hard as it is in most things, is hardest of all in written composition.

766. Outline-making.—In drawing up an outline the following general rules should be observed:—

1. First set down the principal ideas that suggest themselves (these we will call the 'main topics'), and denote them by the numbers (1), (2), (3), etc.
2. Next set down under each main topic the subordinate ideas that follow from them (these we will call the 'sub-topics'), and denote them by letters (*a*), (*b*), (*c*), etc.
3. Arrange both your main topics and your sub-topics in their natural order.
4. See that the ideas contained in the sub-topics are in keeping with the ideas contained in the main topics.
5. Word all your topics as briefly and compactly as possible.
6. Keep in mind the amount of time at your disposal, and if the time is too short for much detail, select only such topics as are essential for a clear exposition of the subject.

767. Example.—To exemplify the application of these rules, take the subject of 'Luxury.' The first point is to describe what

luxury is and in what ways it shows itself. Hence the first main topic will be a definition of luxury and a description of its manifestation in food, dress, houses and furniture, and vehicles, all these forming the sub-topics. Next we look at luxury from an historical standpoint and enquire into its prevalence in ancient and in modern times. The Romans under the Empire and the Americans may be taken respectively as examples. Thus we have a second main topic with two sub-topics. The third main topic that naturally suggests itself is the evil effects of luxury. What are the chief of these? It causes a waste of capital, it fosters the vice of selfishness, it enervates men's bodies and minds, and it weakens and destroys nations. These will form the sub-topics. As our last main topic, we pass to the remedies for luxury, comprising the sub-topics—first, sumptuary laws, a remedy once approved both in the time of the Romans and in our own day, but now regarded as of little avail; secondly, the influence of an enlightened public opinion; thirdly, good moral training and the discipline of outdoor games and manly exercises; lastly, legislation hindering instead of encouraging the excessive accumulation of land and capital in the hands of a few. Thus the outline will be as follows:—

Subject: 'Luxury.'

OUTLINE.

- (1) Definition of luxury; displayed in—
 - (a) Food.
 - (b) Dress.
 - (c) Houses and furniture.
 - (d) Carriages, motors, Pullman cars, etc.
- (2) Its prevalence.
 - (a) In ancient times; e.g. under the Roman Empire.
 - (b) In modern times; e.g. in the United States.
- (3) Its effects.
 - (a) Wastes capital.
 - (b) Fosters selfishness.
 - (c) Enervates body and mind.
 - (d) Weakens and destroys nations.
- (4) Remedies.
 - (a) Sumptuary laws (of little use).
 - (b) Influence of public opinion.
 - (c) Moral and physical discipline.
 - (d) Laws unfavourable to the accumulation of wealth in a few hands.

768. Title of Essay.—Sometimes a title is either vague in itself or is vaguely worded; and this vagueness is sometimes intentional, with the object of giving the essayist the more latitude in dealing with the topic before him.

Example (a): Thus the title 'Speed in travelling' can be interpreted in several different ways. The subject can be treated historically and descriptively—from the ox-cart to the motor car, from the sailing ship to the Atlantic liner. Or, it may form an expository essay, and the various devices and forces by which swiftness of locomotion is attained may be set forth, such as turbines, aeroplanes, steam, electricity. Or, again, it can be treated reflectively, and the advantages and disadvantages of speed in travelling may be enumerated and commented upon. To combine effectively all three methods of treatment would usually make an essay too long for Examination purposes, and one of the three should therefore be selected.

Example (b): Should the title of the essay be 'Charity,' the question arises whether the Examiner means by Charity 'Kindness in general' or 'Alms-giving.' The former interpretation might no doubt be made to include the latter, but the subject thus becomes too extensive for a short essay, and it will be better to adopt the latter and more usual interpretation, and treat of alms-giving in all its varied forms and developments.

Example (c): In the title 'The value of cheap literature,' the word *value* might mean either the good effects only or both the good and bad effects resulting from the cheapening of literature. Further, the word *literature* might mean reading-matter generally or only standard reading-matter, excluding the low-class newspapers and sensational stories. Here the best interpretation of the title will be 'The advantages of cheap reading-matter,' as being that which was probably intended by the Examiner.

769. Proverbs and Quotations.—If the title is in the form of a proverb or a quotation, the young writer is often puzzled to know how to deal with it. The important thing is to make sure that you have grasped its exact significance. To do this, the best method is to think out its fundamental meaning and write it down in a few words or in a paraphrase. Thus the title 'Virtue is its own reward' means that the inward sense of satisfaction in doing a virtuous action is sufficient reward, and that therefore we ought to do good at the bidding of duty and conscience, without aiming at any gain to ourselves. This can be expressed in the words 'Follow virtue for its own sake and not for selfish ends.' Or take the title 'Thrice is he armed that hath his quarrel just.' Here

the fundamental idea is that in a controversy it is all-important that we should have justice and reason on our side; the consciousness of this will give us strength and courage to fight and win. Hence we get the simple paraphrase 'In any controversy the consciousness of a righteous cause is the best stand-by.' When a proverb is metaphorical the first thing to do is to set down its plain meaning. Thus 'A rolling stone gathers no moss' means that one who is changeable and erratic in his pursuits cannot thrive. Further examples are the following:—

Necessity is the mother of Invention. (*One who needs must do a thing will find out a means of doing it.*)

Nothing venture nothing have. (*Nothing of importance is achieved without some risk.*)

A stitch in time saves nine. (*A remedy applied at once prevents future trouble.*)

A bird in the hand is worth two in the bush. (*It is better to take what you can get now than to trust your luck in the future.*)

Every man is the architect of his own fortune. (*You must depend for success upon your own efforts.*)

All that glitters is not gold. (*Outward appearances are deceptive.*)

Little strokes fell great oaks. (*Patient assiduity overcomes all difficulties.*)

Rome was not built in a day. (*Do not expect to do great things in a short time.*)

Time and tide wait for no man. (*Use an opportunity when you have it, since it may not recur.*)

Live and learn. (*Experience is a good teacher.*)

Let the cobbler stick to his last. (*Do not meddle in what does not concern you.*)

Evil is wrought by want of thought as well as want of heart. (*The bad consequences of thoughtlessness.*)

We live in deeds not years. (*Life is to be appraised not by its length but by its achievement.*)

770. Rules.—Hence in composing an essay set in an examination, the following rules should be observed:—

1. If more subjects than one are given, read them over and *make your choice quickly*. Choose the subject that you know most about or that is most congenial to your taste. The subject once chosen and the essay begun, it is generally a mistake and always a serious loss of time to make a change of subject.

2. Note carefully the *wording* of the title, so as to grasp its exact meaning and scope, and then keep to the point. Do not drift into extraneous topics. Thus, if the subject is 'The Advantages of Travel,' do not enlarge upon its drawbacks; if the subject is 'Borrowing Money,' keep to the evils of borrowing, and do not dilate upon the disadvantages of *lending* money. Digressions are inadmissible in a short essay.

3. Before commencing, think over the subject, so as to see what are the questions and considerations to which it most naturally gives rise. *Note down in brief any thoughts* (whether facts or illustrations) that occur to you. These can be placed in their right order later. A thought is easily lost unless it is promptly recorded. Such thoughts will help you in drawing up or filling in the outline, and any that are irrelevant can be omitted.

4. *Make an Outline.* It is invaluable in furnishing you with a concise notion of what you have to write. Remember that for writing a short essay a large amount of material is not required, so that it is important to select for use only such matter as is essential to a clear treatment of the subject.

5. Do not waste your time over introductory remarks (such as 'I take up my pen' etc.), but *start at once* upon your essay. It often adds to the clearness of an essay to begin by stating what the main subject is and what are the different heads under which you propose to consider it; or the opening remarks may be of a general nature, briefly illustrating and leading up to the subject. Begin by defining or elucidating the title, if it is obscure. Sometimes an apt quotation forms a good commencement.

6. Divide your essay into *paragraphs*, which should be indented.¹ As you pass from one main topic to another, begin a new paragraph with each new topic. A good outline should ensure that the topics follow one another in proper order; but you should note what you have said in the last sentence of a paragraph, and see that the next paragraph continues or develops the thought. An essay that is not divided into paragraphs gives the reader no opportunity for a pause to make sure of the meaning, but presents a trackless waste of sentences through which he has to find his way as best he can.

7. *Observe proportion*, that is, let each part of the essay have the prominence due to its relative importance. If the subject is 'Town and Country Life,' do not give three quarters of your space to treating of Town Life, and leave only one quarter for Country Life. Important points should have the most space, and minor matters should be lightly touched upon. Thus in dealing with such subjects as 'Anger' or 'Pride,' the evils resulting from these habits should form a much larger part of the essay than the comparatively rare instances in which their exercise is justifiable.

¹ That is, the first line of the paragraph should be begun about half an inch further to the right than the rest.

8. *Write simply* and in your own words, and do not feel bound to introduce profound or original ideas. Essay-writing for the young student is more a test of his power of expressing himself clearly and grammatically than of the extent of his reading or the depth of his reflections.

9. It is quite as important to end an essay well as to begin it well. An abrupt or a feeble ending disappoints the expectation of the reader, and leaves a bad impression upon the Examiner's mind. The close should be natural and obvious, not forced. The following are effective methods of ending an essay :—

(a) A brief summary of previous arguments or statements, with reflections and conclusions.

(b) Simple reflections upon and conclusions drawn from the subject-matter of the essay.

(c) A single striking sentence.

(d) An authoritative quotation bearing upon the subject.

(e) A climax (748).

10. When the essay is finished, *read it carefully through*, and amend any sentence that appears to be obscure. [See 640, (5), (6), (7), (8)].

SCHEMES FOR ESSAYS.

771. In order to help the student in drawing up outlines, we now proceed to consider the different classes and sub-classes of essays, with a view to the kind of general outline or scheme appropriate to each. The practised writer follows his own line of thought, and plans his essay accordingly; but the learner will find it better and easier to follow the method suggested here for his guidance.

772. **I. Narrative Essays.**—The aim of narration is to call up before the mind's eye of the reader a series of real or imaginary events, and to point out, if necessary, their cause and their relation to one another. Events are naturally arranged according to time, that is, in the order in which they occurred. In dealing with (a) Historical events and (b) Stories, the time and place of the event should first be given, with the actor or actors, and what led up to it. The first paragraph should explain the situation; remember that causes should precede effects. In the case of a story or imaginary event, time and place can be invented equally with the event itself; it is a gain to begin a story with "Not many years ago in one of the suburbs of London" or "It was in the year 1895, in a Highland village, that" etc., or similar

openings, since to do so makes the story seem more lively and real to the reader. The circumstances or background of the event with its different incidents come next ; no detail should be omitted that adds to the vividness of the narrative, but tediousness should be guarded against. Then follows the climax or result, which must be kept back till the end of the story, otherwise its interest is spoiled. Any reflections that suggest themselves should be placed at the close. It should be noted that, since events vary somewhat in their nature and characteristics, the schemes that follow must be regarded as of general, and not of universal, application. The student will be able without much difficulty to introduce necessary modifications.

1. HISTORICAL EVENTS. 2. STORIES.

Scheme.

- (1) Introduction : date and place ; actor or actors ; origin or occasion.
- (2) Circumstances and incidents.
- (3) Result.
- (4) Reflections or conclusions.

The following is an instance of the *application* of this scheme to the formation of an outline :—

Subject : ‘Columbus’s Discovery of America.’

- (1) Columbus embarks in August, 1492, with three ships ; his plan to reach Asia across the Atlantic.
- (2) His difficulties with his terrified and half-mutinous crews.
- (3) Lands in October at San Salvador ; the ‘Indies.’
- (4) The story one of a great mind battling with terrible odds.

3. BIOGRAPHIES.

Scheme.

- (1) Date and place of birth ; parentage, ancestry ; surroundings.
- (2) Education ; temperament ; early proclivities.
- (3) Career and achievements.
- (4) Closing years ; date and place of death ; burial.
- (5) Brief estimate of character and actions.

Application.

Subject : ‘Cowper.’

OUTLINE.

- (1) Born 1731, at Great Berkhamsted, Herts ; father rector of the parish, mother a Donne ; village life.

- (2) Went to Westminster School, then articulated to a solicitor; shy and nervous; victim to religious melancholia.
- (3) Life at Huntingdon and Olney with the Unwins; 'Moral Satires'; Lady Austen and 'The Task'; 'Homer'; Letters.
- (4) Mental breakdown; died 1800, at East Dereham, Norfolk; buried in the church.
- (5) Sensitive, gentle, humorous; the poet of the simple human affections.

Since the Biography belongs to the narrative class of essays, and you are telling not what the man was but what he did, it is out of place to give an analysis of his character. Hence the remarks under (5) above should be brief, and only such as throw light upon the events or actions of his life. Under this head, where possible, a description of his personal appearance may be given.

773. II. Descriptive Essays.—The aim of description is to produce in the reader's mind a clear picture of the thing described. This is done by giving details, one after another, in their proper order, till the picture is complete. We now take the different kinds of descriptive essays, as before enumerated (764, II.), giving first a scheme and then an example of its application.

1. ANIMALS, PLANTS, MINERALS.

Scheme.

- (1) Designation (class, order, species, category, etc.); where found.
- (2) Properties or characteristics (appearance, habits, qualities).
- (3) How obtained or produced (by breeding, taming, cultivation, mining, etc.).
- (4) Relation to man or nature (usefulness, attractiveness, hurtfulness, etc.).

Application.

Subject: 'Cotton.'

OUTLINE.

- (1) A vegetable product; grown in India, Egypt, Brazil, and the Southern States of America.
- (2) Raw cotton is a white, soft fibre, forming a coating for the seed of the cotton-plant.
- (3) The plant is cultivated by negro and native labour; requires considerable heat and some moisture; is gathered by hand from the pods, separated from the seed by the cotton-gin, carded, and spun into yarn in cotton-mills; the yarn is woven into calico, etc.
- (4) Cotton material is used for clothing, sheets, handkerchiefs, thread, etc.; it is the great Lancashire export.

2. TOWNS, COUNTRIES, BUILDINGS, ETC.

Scheme.

- (1) Designation, situation, government.
- (2) History.
- (3) Characteristics (climate, soil, population, size, construction, contents, etc.).
- (4) Utility or notability (public buildings, trade ; function or purpose).

Application.

Subject: 'Agra.'

OUTLINE.

- (1) City of Agra ; on river Jumna in United Provinces of Agra and Oudh.
- (2) Founded by Akbar, 1566 ; first capital of the Great Mogul ; captured by British, 1803 ; held by mutineers, 1857.
- (3) Climate hot and dry ; soil fertile ; population about 200,000.
- (4) Celebrated for Taj, fort, palaces, etc. ; large inland trade—indigo, cotton, tobacco.

3. ASPECTS AND PHENOMENA OF NATURE.

Scheme.

- (1) General description (shape, size, colour, surface, etc.).
- (2) Particular aspects or effects.
- (3) Influence on the feelings.

Application.

Subject: 'A Snow Mountain.'

OUTLINE.

- (1) Its snow ridges and snow fields ; rocks, glaciers, avalanches ; the snow fungus.
- (2) Seen from a distance or near at hand ; in sunshine or in storm ; at dawn or at sunset.
- (3) Inspires awe and delight in the traveller ; a fascination to the neighbouring inhabitants.

4. MANUFACTURED ARTICLES.

Scheme.

- (1) Designation and origin.
- (2) Properties or appearance.
- (3) Process of manufacture.
- (4) Use.

Application.

Subject: 'Tobacco.'

OUTLINE.

- (1) So called from *tabaco*, the pipe in which the Indians smoked it ; first brought to Europe from America in 1559 ; a vegetable product ; largely grown in the United States.

- (2) A narcotic ; contains nicotine, a strong poison.
- (3) The leaves are gathered, dried, and slightly fermented ; made into cigars, tobacco, and snuff.
- (4) Used for—
 - (a) Smoking.
 - (b) Chewing.
 - (c) Snuffing.
 - (d) Medicinally for asthma, etc.

774. III. Reflective Essays.—The aim of the reflective essay is to set forth the opinions of the writer upon some subject, and to support them by arguments and illustrations. Where the subject is of a controversial nature, possible objections to the view maintained should be stated and replied to. The particular application of the theme should be clearly indicated and examples given, either historical or drawn from the writer's experience.

1. HABITS, QUALITIES, ETC.

Scheme.

- (1) Definition or explanation of the subject.
- (2) Working and development ; illustrations.
- (3) Value ; advantages or disadvantages.
- (4) Effects.
- (5) Concluding remarks.

Application.

Subject: 'Idleness.'

OUTLINE.

- (1) Neglect of one's proper work ; distinguish between idleness and laziness.
- (2) Duty of work ; idlers prey upon the community, like drones in a hive ; beggars, loafers, tramps.
- (3) Leads to—
 - (a) Unhappiness.
 - (b) Want of success.
 - (c) Poverty.
 - (d) Vice.
 - (e) Disease.
- (4) Enervates a man bodily and mentally ; the idler cannot enjoy rest or leisure.
- (5) Everybody, rich or poor, should have his appointed work.

2. SOCIAL, POLITICAL, AND DOMESTIC TOPICS.

Scheme.

- (1) Definition or explanation of the subject.
- (2) Working : development or decline ; illustrations.
- (3) Characteristics or conditions or effects.
- (4) Concluding remarks.

Application.*Subject: 'Gambling.'***OUTLINE.**

- (1) Playing games of chance for money; how different from—
 - (a) Betting.
 - (b) Speculation in stocks.
- (2) Two principles contravened by gambling—
 - (a) Right use of money.
 - (b) Fair exchange.
- (3) Ill effects—
 - (a) Unwholesome excitement.
 - (b) Evil passions roused.
 - (c) Often leads to embezzlement.
- (4) Summary.

775. IV. Expository Essays.—The aim of exposition is to set forth details of a subject, so that the reader may understand the theory or plan that underlies these details. Description has more especially to do with the outer form; exposition with the inner working.

1. INSTITUTIONS, INDUSTRIES, OCCUPATIONS, ETC.**Scheme.**

- (1) Definition and general statement, showing purpose, scope, etc.
- (2) History (if any).
- (3) Explanation of subject.
- (4) Good or bad results.
- (5) Concluding remarks.

The following is an application of the above—

*Subject: 'Life-Insurance.'***OUTLINE.**

- (1) A contract with a Company guaranteeing a certain sum at a person's death to his heirs in return for a fixed yearly payment. Explain 'premium,' 'policy.'
- (2) A modern idea; first started in England in 1706; immense development.
- (3) Example of its working; based on the uncertainty of life; vital statistics.
- (4) Benefits :—
 - (a) Encourages providence and thrift.
 - (b) Prevents anxiety for the future.
 - (c) Equalises the chances of the insured.
- (5) Often inexpedient for possessors of capital; show why.

2. SCIENTIFIC TOPICS.

Scheme.

- (1) Introductory statement ; history (if any).
- (2) Explanation of subject ; origin or constituents ; action or properties.
- (3) Value or use.
- (4) Concluding remarks.

Application.

Subject : 'Vaccination.'

OUTLINE.

- (1) Ravages of small-pox in Europe and America in 17th and 18th centuries. Inoculation of small-pox virus introduced against it in 1721.
- (2) Vaccination is the transfer to a person of pus taken from a calf or from a human patient suffering from cow-pox ; discovered in 1796 by Dr. Jenner, who found that milk-maids who had had cow-pox never took small-pox ; practised generally, 1799 ; National Vaccine Establishment founded, 1808.
- (3) A preventive against small-pox ; much opposed when first introduced, and again in recent times.
- (4) Inoculation of all kinds against diseases doubtful.

The subjects included under '3. Literary topics,' are so varied, that no general outline suitable to this sub-class can be given. The writer should commence by describing and, if necessary, defining his subject, and then proceed to explain and discuss it as clearly as possible.

EXAMPLES OF ESSAYS.

776. I. Narrative Essays.

*Subject : 'The Defence of Arcot.'*¹

OUTLINE.

- (1) Capture of Arcot suggested and carried out by Clive.
- (2) Force under Rajah Sahib sent to recover the fort.
- (3) Fort invested. Its weakness ; small number of besieged.
- (4) Its defence for fifty days in spite of widening breach and hunger of besieged.
- (5) Fearing approach of a Mahratta force, Rajah Sahib tries to bribe Clive to surrender, and threatens to storm the fort.
- (6) Assault, made with elephants and with a raft on the moat, repelled by Clive.
- (7) Results. 400 of the assailants killed ; Clive's loss only five or six men. Retreat of the enemy.

¹ Adapted from Macaulay.

ESSAY.

Clive was now twenty-five years old. The present emergency called forth all his powers. He represented to his superiors that it was absolutely necessary to strike some daring blow. If an attack were made on Arcot, it was not impossible that the siege of Trichinopoly would be raised. The heads of the English settlements approved of Clive's plan, and intrusted the execution of it to himself. The young captain was put at the head of two hundred English soldiers and three hundred sepoys. The weather was stormy; but Clive pushed on, through thunder, lightning, and rain, to the gates of Arcot. The garrison, in a panic, evacuated the fort, and the English entered it without a blow.

The intelligence of these events was soon carried to Chand Sahib, who immediately detached four thousand men from his camp, and sent them to Arcot. They were speedily joined by the remains of the force which Clive had lately scattered. They were further strengthened by two thousand men from Vellore and by a hundred and fifty French soldiers. The whole of this army was under the command of Rajah Sahib, son of Chand Sahib.

Rajah Sahib proceeded to invest the fort of Arcot, which seemed quite incapable of sustaining a siege. The walls were ruinous, the ditches dry, the ramparts too narrow to admit the guns, the battlements too low to protect the soldiers. The little garrison had been greatly reduced by casualties. It now consisted of a hundred and twenty Europeans and a hundred sepoys.

During fifty days the siege went on. During fifty days the young captain maintained the defence, with a firmness, vigilance, and ability which would have done honour to the oldest marshal in Europe. The breach, however, increased day by day. The garrison began to feel the pressure of hunger.

An attempt made by the government of Madras to relieve the place had failed. But there was hope from another quarter. Rajah Sahib learned that the Mahrattas were in motion. It was necessary for him to be expeditious. He first tried negotiation. He offered large bribes to Clive, which were rejected with scorn. He vowed that, if his proposals were not accepted, he would instantly storm the fort, and put every man in it to the sword.

Clive had received secret intelligence of the design, had made his arrangements, and, exhausted by fatigue, had thrown himself on his bed. He was awakened by the alarm, and was instantly at his post. The enemy advanced, driving before them elephants whose foreheads were armed with iron plates. It was expected that the gates would yield to the shock of these living battering-rams. But the huge beasts no sooner felt the English musket-balls than they turned round and rushed furiously away, trampling on the multitude which had urged them forward. A raft was launched on the water which filled one part of the ditch. Clive, perceiving that his gunners at that post did not understand their business, took the management of a piece of artillery himself, and cleared the raft in a few minutes. After three desperate onsets, the besiegers retired behind the ditch.

The struggle lasted about an hour. Four hundred of the assailants fell. The garrison lost only five or six men. The besieged passed an anxious night, looking for a renewal of the attack. But when day broke, the enemy were no more to be seen. They had retired, leaving to the English several guns and a large quantity of ammunition.

777. Outlines for Expansion.

1. A TIGER HUNT.

- (1) Equipment; elephants and beaters.
- (2) The start; advance through the jungle.
- (3) Tiger seen; shots fired; tiger wounded.
- (4) Tiger charges; claws elephant, which shakes off its driver along with the tiger.
- (5) Driver climbs tree; tiger killed; its dimensions.
- (6) Return home.

2. THE GUNPOWDER PLOT.

- (1) The plot :—
 - (a) Date.
 - (b) Leaders.
 - (c) Plan.
- (2) Its failure :—
 - (a) Preparations.
 - (b) Discovery.
 - (c) Death of the conspirators.
- (3) Results :—
 - (a) Distrust of Roman Catholics.
 - (b) Delay of religious toleration.
 - (c) Guy Fawkes Day.

3. SHERIDAN.

- (1) Birth, parentage, and school life.
- (2) Marriage and life in London.
- (3) Three great comedies.
- (4) Political career.
- (5) Death.

778. II. Descriptive Essays.

Subject: 'The Ape.'

OUTLINE.

- (1) Definition of the term.
- (2) Limited to three species :—
 - (a) The chimpanzee and the gorilla.
 - (b) The orang-utan.
 - (c) The gibbon.
- (3) Characteristics.
- (4) Habitat.
- (5) Interest to us.

ESSAY.

The term *ape* was at one time applied indiscriminately to all the monkey tribe; but it is now confined by zoologists to those members of the tribe which have certain distinctive features wherein they resemble man more closely than do their fellows. These are the absence of tail and of cheek pouches, and the possession of teeth of the same number and form as man's.

The above definition limits the appellation to three well-known species: the chimpanzee, the orang-utan, and the gibbon. Of these the first two

compete for the position of being next to man in the scale of animal life. The chimpanzee is the more intelligent, and its proportions are more human ; but the skull of the orang-utan bears the greater resemblance to that of man.

The legs of the orang are very short compared with its body, and its arms are so long that they reach below the knees, so that it walks slowly and clumsily, supporting itself first on one side and then on the other with its arms, like a lame man with his crutches. The arms and legs of the chimpanzee, on the other hand, being more like those of a human being, it walks upright without the assistance of its arms. The neck of a chimpanzee is similar to that of a human being, while the orang's is furnished with a large goitre-like sack. This is supposed to give the animal its peculiarly loud and resonant voice, which can be heard for miles. The gibbons are a less known and inferior kind of ape, having a small flattened skull, and two of the fingers of the hind limbs united as far as the nail. In their native woods they display the most marvellous activity, and have been known to catch a bird while on the wing.

The chimpanzee, with its near relation, the gorilla, is found on the west coast of equatorial Africa ; the orang-utan inhabits the remote forests of Sumatra and Borneo ; and the gibbons are abundant in the Malay peninsula and islands. The chimpanzees live in companies in the woods, build themselves rough huts of the branches of trees, and arm themselves with tree stumps. The young of all the different species of apes have been kept in captivity and prove gentle and docile, though peevish and irritable when crossed ; but they do not, as a rule, live long in this state. There are, however, instances of chimpanzees that have grown up in captivity, and have shown amazing intelligence.

The strong resemblance of the apes to the human race makes it impossible for us to regard them with indifference. They fill some people with fascinated interest and others with instinctive repulsion. But whatever our feeling towards them, we cannot but recognise in them that section of the animal creation which is most nearly allied to ourselves.

779. Outlines for Expansion.

1. THE HUMAN BODY.

- (1) The trunk :—
 - (a) Backbone, ribs, etc.
 - (b) Vital organs ; heart, lungs, etc.
- (2) The head :—
 - (a) Eyes, nose, ears, etc.
 - (b) Tongue, brain, etc.
- (3) The limbs :—
 - (a) Legs, feet, etc.
 - (b) Arms, hands, etc.

2. THE GAME OF CRICKET.

- (1) The kind of ground required.
- (2) Its implements : bat, ball, etc.
- (3) How it is played ; the rules of the game.
- (4) Its advantages :—
 - (a) A fine, open-air exercise.
 - (b) A good mental discipline and relaxation.
 - (c) Promotes good-fellowship.
- (5) Our national game.

3. AN EVENING WALK BY MOONLIGHT.

- (1) A pleasant exercise in the cool of the day.
- (2) The quiet of evening refreshing to the mind after hard work.
- (3) The beauty of the fading sunset and the rising moon.
- (4) The effects of moonlight upon landscape or seascape.
- (5) Moonlight nights in summer and in winter.

780. III. Reflective Essays.

*Subject: 'Temperance.'*¹

OUTLINE.

- (1) Temperance easy to practise :—
 - (a) By all persons.
 - (b) At all times and places.
 - (c) Without loss of time or money.
- (2) Temperate people can dispense with medicine.
- (3) Temperance natural. Simple diet of the lower animals.
- (4) Rules of temperance :—
 - (a) Simple food.
 - (b) Days of abstinence; Socrates in the Plague of Athens.
- (5) Illustration: Cornaro, the Venetian.

ESSAY.

Temperance has three particular advantages above all other means of health, that it may be practised by all ranks and conditions, at any season, or in any place. It is a kind of regimen into which every man may put himself, without interruption to business, expense of money, or loss of time.

Physic for the most part is nothing else but a substitute for temperance. Medicines are indeed absolutely necessary in acute distempers that cannot wait the slow operations of these two great instruments of health; but did men live in an habitual course of exercise and temperance, there would be but little occasion for them.

Nature delights in the most plain and simple diet. Every animal but man keeps to one dish. Herbs are the food of this species, fish of that, and flesh of a third. Man falls upon everything that comes in his way: not the smallest fruit or excrescence of the earth, scarce a berry or a mushroom, can escape him.

It is impossible to lay down any determinate rule for temperance, because what is luxury in one may be temperance in another; but there are few that have lived any time in the world who are not judges of their own constitutions, so far as to know what kinds and what proportions of food best agree with them. Were I to consider my readers as my patients and to prescribe such a kind of temperance as is accommodated to all persons, I would copy the following rules of a very eminent physician. 'Make your whole repast out of one dish. If you indulge in a second, avoid drinking anything strong until you have finished your meal; at the same time abstain from all sauces, or at least such as are not the most plain and simple.' But because it is impossible for one who lives in the world to diet himself always in so philosophical a manner, I think every

¹ Adapted from Addison.

man should have his days of abstinence according as his constitution will permit. Abstinence well-timed often kills a sickness in embryo and destroys the first seeds of an indisposition. It is observed by two or three ancient authors that Socrates, notwithstanding that he lived in Athens during the great plague, never caught the least infection, a fact which those writers unanimously ascribe to that uninterrupted temperance which he always observed.

The most remarkable instance of the efficacy of temperance towards the procuring of long life, is to be found in a little book published by Lewis Cornaro, the Venetian. Cornaro was of an infirm constitution until about forty, when by steadily persisting in an exact course of temperance, he recovered a perfect state of health; insomuch that at fourscore he published his book, which has been translated into English under the title of 'Sure and Certain Methods of Attaining a Long and Healthy Life.' He lived to give a third or fourth edition of it; and after having passed his hundredth year, died without pain and like one who falls asleep.

781. Outlines for Expansion.

1. GOOD HUMOUR.

- (1) Define. Old idea that the four bodily humours determined a person's mental disposition; cf. *melancholy*, *ill-tempered*. Mirth is transitory; good humour is lasting.
- (2) Its advantages:—
 - (a) In regard to ourselves: 'makes the least of misfortunes'; prevents worry and promotes health.
 - (b) In regard to others: 'A soft answer turneth away wrath.'
- (3) Can we acquire it, or is it innate? How we can improve in it by watchfulness. Ill-temper grows quickly into a settled habit.
- (4) Liable to degenerate into over-eagerness to please; hence, weakness of character.
- (5) Conclusion; general summing-up.

2. PUNCTUALITY.

- (1) Define. Formerly meant 'exactness in little points, punctiliousness'; now applied only to time.
- (2) Its advantages:—
 - (a) Marks a careful, conscientious mind.
 - (b) Hence, inspires trust.
 - (c) Saves time.
 - (d) Is a mark of courtesy: 'Punctuality is the politeness of kings.'
- (3) No reason why it should degenerate into *preciseness* or over-exactness about trifles.
- (4) General remarks on the importance of being in good time; illustrations, reflections.

3. THE LIBERTY OF THE PRESS.

- (1) Definition.
- (2) Censorship of the Press.—
 - (a) License from the King.
 - (b) The substitution of public opinion.
 - (c) Legal safeguards.

- (3) Survey of the struggle for liberty :—
 - (a) The Star Chamber ; Milton's *Areopagitica*.
 - (b) Conflict between Press and Parliament in the 18th century.
 - (c) Rise of journalism.
- (4) Conclusion.

782. IV. Expository Essays.

Subject: 'The Use Man has made of the Forces of Nature.'

OUTLINE.

- (1) Introduction.
- (2) The two principal forces of nature :—
 - (a) Wind.
 - (b) Water.
- (3) Steam as a force of nature ; used for—
 - (a) Locomotives.
 - (b) Steam-ships.
 - (c) Factories.
- (4) Conclusion.

ESSAY.

Without the aid of the forces of nature, man would still be in quite a primitive state. From early times he has turned these forces to his own use, and before the introduction of machinery they were more under direct requisition than they are at the present day.

The two chief forces of nature are wind and water. The former plays an important part in various ways. Corn is still ground by means of mills that are worked by the wind, and land is drained by means of wind-pumps. Sailing ships of all classes, from the large merchantman to the small fishing vessel, depend still for their means of progress on the wind. In all these cases man has adapted the instrument to take advantage of the force with which nature has supplied him. For the mills he has made sails to catch the wind, together with an ingenious contrivance by which the wind itself turns the mill round so that it always has its sails facing the wind. The ship with its sails is controlled by man himself, who has reached such perfection in their handling, that he can take advantage of the very smallest breeze to drive his craft through the water in any direction he pleases.

The latter force, namely water, has been similarly utilised. Thus flour-mills were once frequently worked by running water, and still, to some extent, use this motive power. The discovery of electricity moreover has brought this force into requisition in a prominent manner, since running water is used to work the machinery that generates electricity. A conspicuous example of this is the Niagara Falls, which are now largely used for this purpose.

Steam may be indirectly called a force of nature, since it is another form of water produced by evaporation. This has proved a great stimulus to the introduction of machinery. Since the invention of the railway by Stephenson, steam has been used for working all kinds of engines. There is the railway engine by means of which hundreds of miles of country can be traversed in a comparatively short time ; there is the engine that works the screw or paddle of merchant or passenger ships and men-of-war, enabling them to cross the ocean far more rapidly and with far greater safety than can sailing vessels, which depend on wind and currents ; and there is the steam engine that works machinery in large factories.

Thus it will be seen that the forces of nature, whether directly or indirectly, play a very important part in the material progress of mankind.

783. Outlines for Expansion.

1. ARCTIC EXPLORATION.

- (1) Reasons for which undertaken :—
 - (a) Search for North-West Passage.
 - (b) Whaling.
 - (c) Love of adventure, and scientific curiosity.
- (2) Carried out by—
 - (a) Ships.
 - (b) Sledges.
 - (c) Balloons.
- (3) Dangers and discomforts :—
 - (a) Storm and fog.
 - (b) Dreary scenery and absence of life.
 - (c) Rough and difficult travelling.
 - (d) Snow-blindness.
 - (e) Darkness of winter.
 - (f) Intense cold.
 - (g) Moving ice.
- (4) Fascination of arctic regions for explorers.

2. THE ART OF PRINTING.

- (1) When and where invented.
- (2) Its mechanism.
- (3) Its advantages :—

(a) Cheapness.	(d) Compactness.
(b) Quickness.	(e) Accuracy.
(c) Clearness.	(f) Permanence.
- (4) Different uses of printing : books, newspapers, magazines, circulars, tickets, etc.
- (5) Effects of printing on the spread of knowledge.

3. THE POETRY OF TENNYSON.

- (1) Its melody and careful workmanship.
- (2) It pictures nature rather than mankind ; is wanting in dramatic power.
- (3) It reflects the science of his age.
- (4) Its high moral purpose.

SUBJECTS FOR ESSAYS.

784. The following miscellaneous subjects for essays of various classes may be sketched in outline according to one of the models given above, and then expanded into connected compositions :—

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. A river boating trip. 2. The postal system. 3. Self-conceit. 4. A day at the sea-side. 5. Obedience to parents. 6. Edward VII. 7. A holiday ramble. 8. A taste for reading. 9. 'Where there is a will, there is a way.' | <ol style="list-style-type: none"> 10. The manufacture of silk. 11. The influence of good example. 12. The effect of climate on character. 13. The butterfly. 14. The games of schoolboys. 15. 'Union is strength.' 16. The elephant 17. A summer night. |
|--|--|

18. Heredity.
19. Music.
20. Cocoa.
21. 'The burnt child dreads the fire.'
22. The Gulf Stream.
23. Athletic sports.
24. Contentment.
25. A cyclone.
26. Travelling: its effect in enlarging the mind.
27. The different races of Europe.
28. Dress.
29. Free trade and Protection.
30. Newspapers.
31. The tiger.
32. English fruits and flowers.
33. Florence Nightingale; her life and work.
34. Dwelling-houses.
35. The battle of Crecy.
36. Holidays and how to spend them.
37. Politeness.
38. An eclipse.
39. The use of Drawing and Surveying.
40. The telephone.
41. Mountaineering.
42. Examinations.
43. An earthquake.
44. International Exhibitions.
45. Roses.
46. The force of example.
47. The dog.
48. Self-denial.
49. Snakes.
50. Rivers and their uses.
51. The advantages of books.
52. How I spent my long vacation.
53. The importance of good handwriting.
54. Friendship.
55. The uses of rain.
56. Sir Walter Scott.
57. True bravery.
58. Cleanliness.
59. A day in the country.
60. The pyramids of Egypt.
61. The story of William Tell.
62. The English climate.
63. The Mediterranean Sea.
64. A flight in an aeroplane.
65. Ingratitude.
66. The different kinds of poetry.
67. Savings banks.
68. The Eastern Question.
69. The rainbow.
70. Hobbies.
71. Alfred the Great.
72. How to make a kite.
73. The Eiffel tower.
74. The banyan tree.
75. The human hand.
76. The Battle of Trafalgar.
77. Tea plantation and manufacture.
78. Contentment.
79. John Howard.
80. English trees.
81. The adventures of an umbrella.
82. The sundew.
83. The story of one of Shakespeare's plays.
84. Army conscription.
85. The importance of little things.
86. Naval warfare, past and present.
87. 'More haste, less speed.'
88. A heavy fall of snow.
89. Your idea of a happy life.
90. The benefits of commerce.
91. Solitude.
92. Westminster Abbey.
93. Books of travel.
94. Submarines.
95. The partition of Africa.
96. Self-culture.
97. Agricultural implements.
98. 'A wet day.'
99. Suspicion.
100. 'Back to the land.'

LETTER-WRITING.

785. General Remarks.—Letters, unless they are of a formal character, such as business letters or letters from an inferior to a superior, are written in a colloquial style. You write to an

absent friend as you would talk to him if he were present. The handwriting should be clear: cross your *t*'s and dot your *i*'s. Illegibility causes annoyance and waste of time to your correspondent. Be careful of your spelling; misspelt words give an impression of carelessness or of bad education. Do not regard the punctuation of a letter as unimportant. Wrong punctuation [such as the 'comma punctuation,' 703, (2)] annoys the cultured reader, and may obscure the sense. It is better to avoid dividing words into syllables; but, if necessary, do it correctly (601). Shun the habit of trying to be emphatic by much underlining of words; the position of a word should usually be sufficient to show that stress is to be laid upon it (710). Except in letters to tradesmen, do not use abbreviations, such as *Yrs* for *Yours* or *Sin'ly* for *Sincerely*. Avoid postscripts, especially in formal correspondence; they indicate forgetfulness or bad arrangement of the writer's thoughts.

786. The Heading.—The name of the place where the letter is written should be placed near the top of the first page on the right-hand side, and under it the date. Thus:—

The Elms,
4, Carlton Square,
Bromley,
Kent;
May 6, 1912.

A short form, often used in business letters and on postcards, is 6/5/12 or 6.5.12, the '5' standing for May, which is the 5th month of the year.

In short and informal notes, especially such as are written to some one residing in the neighbourhood of the writer, the heading is often put at the end of the letter underneath and to the left of the signature. This is almost always done in letters which give or answer invitations; and in such letters the name of the day of the week is often inserted (as *Friday, 6th*) and the month and the year are omitted.

787. The Salutation.—This should be written somewhat lower down the page and on the left-hand side. Its form depends upon the amount of intimacy or the degree of relationship existing between the writer and the person written to. The usual forms in the case of persons not relatives of the writer are *Sir*, *Dear Sir*, *My dear Sir*; *Dear Mr. Jones*, *My dear Mr. Jones*. The first of these, *Sir*, is the most distant and formal mode of salutation; it is a comprehensive form, and may with propriety be used to high and low alike.

The forms *Dear Mr. Jones* or *My dear Mr. Jones* imply a certain amount of intimacy. When the person addressed is a familiar acquaintance or friend of the writer, the *Mr.* is generally dropped, and *Dear Jones* or *My dear Jones* are the forms used. *Sirs*, or *Gentlemen*, or *Dear Sirs* is the form used in addressing mercantile firms.

Letters to ladies (whether married or unmarried) should commence with *Madam* or *Dear Madam* or *My dear Madam*, according to the amount of intimacy. More intimate still are *Dear Mrs.* (or *Miss*) *Jones* and *My dear Mrs.* (or *Miss*) *Jones*.

In formal letters to clergymen, instead of *Sir*, *Dear Sir*, it is proper to write *Reverend Sir*, *Reverend and dear Sir*. But in informal letters *My dear Mr. Jones* is correct, even if Mr. Jones is a clergyman.

In letters to officers in the army above the rank of Lieutenant and in the navy,¹ to *Doctors* of medicine, law, etc., and to *Professors* in a University, the appropriate title should be substituted for *Mr.*: as, *Dear Colonel Smith*, *Dear Dr. Brown*, *Dear Professor Tyndall*. In more familiar letters the surname may be omitted, as *My dear Major*, *My dear Doctor*, *My dear Professor*. But in all these cases, unless considerable familiarity exists, *Sir* or *Dear Sir* or *My dear Sir* is used.

The salutation may be repeated in the subscription; but care should be taken not to use a different form in the subscription from that used in the salutation; do not begin a letter with *Dear Sir*, and end it with *I remain, Sir*.

In ordinary letters when the person addressed is not on familiar terms with the writer, it is customary to write the addressee's name just below the writer's signature, but on the left-hand side of the page. In official and business letters the addressee's name is often written at the top of the first page.

788. The Subscription.—The strictly official form of subscription, used in formal letters to State officials or high personages, is

I have the honour to be,

SIR,

Your most obedient servant,

JOHN SMITH.

Another official subscription less formal than the above is

I am,

SIR,

Yours most obediently,

JOHN SMITH.

¹ In the case of Lieutenants in the *Navy*, the title is used and not *Mr.*
W.G.E. Z

The forms of subscription used in ordinary correspondence are *Yours faithfully*, *Yours truly*, *Yours sincerely*, which may be varied by the insertion of *very*, *most*, *ever*, as *Yours very faithfully*, *Yours most truly*, *Yours ever sincerely*, or by changing the order of the words, as *Very faithfully yours*, *Ever most sincerely yours*.

Yours faithfully is the form expressing the least amount of familiarity, and may be used to a perfect stranger; it is employed in ordinary business letters, where it is sometimes contracted into *Yrs ffly*.

Yours sincerely (or *Sincerely yours*) is the form generally used between acquaintances and friends. *Yours very sincerely* implies a considerable degree of friendship. *Yours respectfully* is seldom used except by servants writing to their masters or by tradesmen writing to their customers.

It is optional whether the verb before the form of subscription (except the strictly official one) should be expressed or understood. Thus we may write *Yours truly*, *Yours most obediently*, or *I remain* (or *I am*) *Yours truly*, or *Believe me to be* (or *Believe me*) *Yours truly*; but the latter forms are the more ceremonious ones.

In letters between friends some expression of good will is often used to introduce gracefully the form of subscription as *With kind regards*, *I am, etc.*, *Hoping soon to hear from you*, *I remain, etc.*

In letters to very dear friends, the usual subscription is *Yours affectionately*, or sometimes, *Yours ever*, *Yours always*.

In letters to relatives, the relationship is generally expressed, as *Your loving brother*, *Your affectionate son*.

The form of the subscription should correspond with the form of the salutation: *Sir* or *Madam* should be followed by *Yours faithfully*; *Dear Sir* by *Yours truly* (or *faithfully*); *Dear Mr. Jones* by *Yours very truly* (or *Yours sincerely*).

789. The Direction.—The usual form employed in directing an envelope is the initial letter (or letters) of the addressee's Christian name (or names), followed by the surname with the title *Esq.* (short for *Esquire*) added: as *A. W. Smith, Esq.* The term *Esq.* is now very generally applied, being used to all except mental servants, artisans, or retail traders; for the latter the proper form is *Mr.* For married women (unless titled) of all classes *Mrs.* is the proper form. *Messrs.* (for French *Messieurs*) is the usual form of direction to firms, as *Messrs. Chas. Baker & Co.*

In letters directed to clergymen the title *Rev.* or, better, *The Rev.* (short for *Reverend*), is used before the initials of the Christian name followed by the surname: as, *The Rev. T. S. Jones*. If the initials are not known, we may write *The Rev. Mr. Jones* (or *The Rev. — Jones*), but not *The Rev. Jones*.

There are certain other professional titles, which should always be expressed in the direction:—*The Hon.*, *The Hon'ble*, or *The Honourable*, applied to members of the Privy Council or to judges of the High Court; *Field-Marshal*, *General*, *Colonel*, *Major*, *Captain*, to officers in the army; *Admiral*, *Vice-Admiral*, *Rear-Admiral*, *Commodore*, *Captain*, *Commander*, *Lieutenant*, to officers in the navy; *Dr.*,¹ to Doctors of medicine, law, etc.

The capital letters *B.A.*, *M.A.*, *M.D.*, *C.B.*, etc., representing University degrees² or titles of honour, should be placed after the name, or, if *Esq.* is used, after *Esq.*, as *The Hon. W. Jones, C.B.*; *The Rev. F. Wilson, M.A.*; *C. R. White, Esq., B.A.*; *L. W. Robinson, Esq., M.D.* When the addressee is staying at another person's house, the letters *c/o*, short for *care of*, may be written before the name of the host,³ as:—

JOHN D. BROWN, Esq.,
c/o Sir George Murray,
25, Abbey Road,
Bury,
Suffolk.

The name of the post town should be written large and in a line by itself, near the lower right hand edge of the envelope. If the town is well-known, or unless it needs to be distinguished from another town of the same name, the county may be omitted.

790. Common Errors in Letter-writing.

(1) The expression *and oblige*, as an ending to letters containing requests, is sometimes ungrammatically used. It is not incorrect to attach it to the words expressing the request: as, 'Please grant me leave *and oblige* Your obedient pupil'; but it is a grammatical blunder to attach *oblige* in the imperative or the infinitive mood by the conjunction *and* to a verb which is not in either of these moods: as, 'I shall be thankful for any assistance *and oblige* Yours obediently.'

(2) Remember that *yours* has no apostrophe. Do not write '*your's* sincerely.'

(3) Preserve the proper use of *go* and *come*; see 518.

¹ Unless *Esq.* is used; see 790, (4).

² The letters *M.A.*, *B.A.*, etc., representing University Degrees, are often omitted, unless the letter is of a formal character. The letters *M.D.* should not be used along with the title *Dr.*

³ Or the word *at* may be prefixed to the host's place of residence, without mentioning his name: as, 'John D. Brown, Esq., At 25, Abbey Road.'

(4) Two different titles, such as *Mr.* (or *The Hon.*) along with *Esq.*, should not be used together.¹

(5) When *Dear*, *My dear* are used, *Esq.*, *Hon.* should not be added, nor the capital letters denoting degrees, etc. Thus we write *Dear Mr. Jones*, but not *Dear Jones, Esq.*, nor *Dear Hon. Jones, C.B.*

(6)* Avoid inappropriate forms of subscription, such as *Yours affectionately* in a business letter, or *Yours respectfully* in a letter to a friend.

791. Polite Forms of Command and Request.—Polite forms of speech which involve a *request* should be distinguished from others that differ but slightly from them, but which really imply a *command*. Thus *I will thank you to send* is improperly used in making a request, since it really implies a command, and is sometimes employed in sentences expressing anger or indignation, as in 'I will thank you to mind your own business.'

1. *Polite Forms of Command.*

(a) Have the goodness to send or Be good enough to send or Oblige me by sending.

(b) Please send or Kindly send.

The forms in (b) are less peremptory than those in (a). An authoritative command is implied in the expressions *You will be good enough to send*, *I will thank you to send*; while *I shall be obliged if you will send*, *I should be glad if you would send* give the command in a more indirect and courteous form; and when they are modified by the introduction of the adverbs *much*, *extremely*, etc. (as, *I should be much obliged*, etc.) cannot be said to involve a command at all.

2. *Polite Forms of Request.*

(a) Will you kindly send? or Will you be kind enough to send? or Will you have the kindness to send?

(b) Would you kindly send? or Would you be kind enough to send? or Would you have the kindness to send?

The forms in (b) are less direct (since they imply a conditional clause, such as 'if I were to ask you') and therefore are more polite than those in (a).

A request may also be conveyed by the use of the expressions—*I should esteem it a great favour if you would send*, *You would greatly oblige me by sending*, and the like.

¹ But we write—'The Right Honourable Sir R. Cross,' 'The Hon. and Rev. B. Jones.'

792. Use of the Third Person.—A tone of formality is imparted to letters by avoiding the use of the first and second persons of pronouns and verbs. Thus in orders to tradesmen and in ceremonious invitations, the third person only is often used throughout: as, '*Mr. Smith will be obliged if Messrs. Macmillan & Co. will send him the books in the accompanying list. He would like to have them without delay*'; or, '*Mrs. Brown requests the pleasure of Mr. Jones's company at an Evening Party*,' etc. But if the writer begins by using the third person in referring to himself (instead of *I*) and in referring to the addressee (instead of *you*), the first and second persons must not subsequently be used in the letter, as in—

Mrs. Brown presents *her* compliments to Mrs. Smith and begs to say that *she* has received *her* letter, and if *I* do not hear to the contrary, will do *myself* the pleasure of calling on *you* to-morrow.

793. Sample Letters.—Three sample letters follow, showing the forms of address, etc., and the kind of phraseology suitable in each instance.

1. *To a Business Firm.*

3, King Street,
Glasgow;
21st May, 1910.

TO MESSRS. BURTON & CO.

DEAR SIRs,

I shall be obliged if you will send me the goods named in the enclosed order. I enclose a postal order for 10s., which will cover the price of the goods and the postage.

Yours faithfully,

G. R. COLLINS.

Direction:—

MESSRS. BURTON & Co.,
35, Audley St.,
London, W.C.

2. *Application for Employment.*

4, Clarendon Terrace,
Chiswick, W.;
1st June, 1910.

MESSRS. HOLLIS BROS.

DEAR SIRs,

I understand that the post of Head Clerk in your office is vacant, and beg to offer myself as a candidate for the situation.

I have had five years' experience as Clerk in the firm of Messrs. Henderson and Co., and did my work to their entire satisfaction, as the accompanying letters and testimonials will show.

My sole reason for leaving my present post is that I wish to obtain higher employment, for which there is no opening at present in the firm with whom I am working.

Hoping that you will favourably consider my application.

I am,

DEAR SIRs,

Yours faithfully,

W. D. JONES.

Direction :—

MESSRS. HOLLIS BROS.,

153, Great Orme St.,

E.C.

3. *Private Note.*

DEAR BROWN,

Can you join us at a small musical party on Monday evening next, the 9th, at 8 o'clock ? We are expecting Mrs. Viner and her daughter, who is a good violinist. Please bring some songs with you.

Sincerely yours,

CHARLES PARSONS.

*Horton Lodge ;
Friday, 6th.*

Direction :—

GEORGE W. BROWN, ESQ.,

Hill House,

Tunbridge Wells.

CHAPTER XII.

PARAPHRASING.

POETIC DICTION.

794. A useful exercise in composition is to produce in plain prose the meaning of a piece of poetry. It is useful because it compels the student first to examine and then to express in his own words the meaning of every word and every sentence in the original passage.

In order to comprehend the principles that should guide him in this task, the student must first note in what main features the style and diction of Poetry differ from those of Prose. This difference is founded on the fact that the primary object of poetry is to give *pleasure*, while the primary object of prose is to convey *information*. Prose appeals to the intellect; poetry to the imagination and the emotions. Poetry, then, chooses such a diction as will please or stir the feelings of the reader, while prose prefers language that will convey information or conduct an argument. Hence the diction of poetry is distinguished from that of prose by the following peculiarities:—

- I. The use of archaic or uncommon words.
- II. The use of archaic or uncommon constructions.
- III. The omission of words retained in prose.
- IV. The inversion of the regular order of words.
- V. The freer use of vivid, picturesque, and figurative language.
- VI. Greater conciseness of expression.
- VII. Longer or shorter sentences.

795. I. The Use of Archaic or Uncommon Words or Forms.—These may generally be distinguished by their unfamiliar appearance or sound. In the following lists the poetic word is given first, followed by the prose word.

1. Nouns.

<i>Accents</i>	words	<i>Focks</i>	hair
<i>Albion</i>	England	<i>Maid</i>	girl
<i>Alcove</i>	bed	<i>Mail</i>	armour
<i>Bale</i>	misery, evil	<i>Main</i>	sea
<i>Bard</i>	poet	<i>Mansion</i>	dwelling-place
<i>Bark</i>	boat, ship	<i>Marge</i>	margin
<i>Behest</i>	command	<i>Mariner</i>	sailor
<i>Benison</i>	blessing,	<i>Mead</i>	meadow
<i>Billow</i>	wave	<i>Meed</i>	reward
<i>Bliss</i>	happiness	<i>Mere</i>	lake
<i>Boot</i>	profit	<i>Might</i>	strength
<i>Brand</i>	torch or match	<i>Morn</i>	morning
<i>Burn</i>	brook	<i>Mount</i>	mountain
<i>Byre</i>	cowshed	<i>Numbers</i>	verse
<i>Caledonia</i>	Scotland	<i>Nuptials</i>	marriage
<i>Chanticleer</i>	cock	<i>Nymph</i>	girl
<i>Chapelle</i>	chapel	<i>Pale</i>	enclosure
<i>Cheer</i>	joy	<i>Panoply</i>	armour
<i>Chime</i>	clock	<i>Pinion</i>	wing
<i>Choler</i>	anger	<i>Phantasy</i>	fancy
<i>Clarion</i>	trumpet	<i>Poesy</i>	poetry
<i>Combat</i>	battle	<i>Power</i>	army
<i>Damsel</i>	girl	<i>Quest</i>	search
<i>Decay</i>	destruction	<i>Realm</i>	kingdom
<i>Deep</i>	sea	<i>Russet</i>	homespun cloth
<i>Dole</i>	sorrow	<i>Ruth</i>	pity
<i>Dole</i>	gift	<i>Score</i>	twenty
<i>Domain</i>	district, region	<i>Scribe</i>	writer
<i>Erin</i>	Ireland	<i>Seer</i>	prophet
<i>Eve</i>	evening	<i>Spouse</i>	husband or wife
<i>Flood</i>	water	<i>Sprite</i>	ghost
<i>Foe</i>	enemy	<i>Steed</i>	horse
<i>Foeman</i>	opponent	<i>Surcease</i>	cessation
<i>Fray</i>	battle	<i>Swain</i>	lover or peasant
<i>Fume</i>	smoke	<i>Sweets</i>	sweetness
<i>Gaul</i>	France	<i>Thrall</i>	slave, bondage
<i>Glaive</i>	sword	<i>Tide</i>	water
<i>Goblet</i>	cup	<i>Tourney</i>	tournament
<i>Groves</i>	woods	<i>Tresses</i>	hair
<i>Guerdon</i>	reward	<i>Tube</i>	tobacco-pipe or gun
<i>Guile</i>	deceit	<i>Umbrage</i>	shade
<i>Hale</i>	healthy	<i>Vale</i>	valley
<i>Harness</i>	armour	<i>Vest</i>	coat, clothing
<i>Heaven</i>	sky	<i>Victor</i>	conqueror
<i>Henchman</i>	follower, retainer	<i>Wain</i>	waggon
<i>Hest</i>	command	<i>Warrior</i>	soldier
<i>Hue</i>	colour	<i>Wherry</i>	boat
<i>Ire</i>	anger	<i>Woe</i>	sorrow
<i>Isle</i>	island	<i>Wont</i>	custom
<i>Joyance</i>	gladness	<i>Wrack</i>	wreck
<i>Ken</i>	sight, perception	<i>Wrath</i>	anger
<i>Lay</i>	song		

2. Adjectives.

<i>Aweary</i>	wearv	<i>Lovesome</i>	lovely
<i>Baleful</i>	evil	<i>Lowly</i>	humble
<i>Blissful</i>	happy	<i>Marthal</i>	military, warlike
<i>Bootless</i>	unprofitable	<i>Mute</i>	silent
<i>Darksome</i>	dark	<i>Plenteous</i>	plentiful
<i>Dauntless</i>	brave	<i>Proud</i>	grand, stately
<i>Dirè</i>	dreadful	<i>Quenchless</i>	unquenchable
<i>Doleful</i>	sorrowful	<i>Ratke</i>	early
<i>Dread</i>	dreaded, dreadful	<i>Recreant</i>	unfaithful
<i>Drear</i>	dreary	<i>Roseate</i>	rosy
<i>Fadeless</i>	unfading	<i>Sable</i>	black
<i>Fond</i>	foolish	<i>Silvan</i>	woody
<i>Forlorn</i>	desolate, wretched	<i>Stilly</i>	still
<i>Goodly</i>	good-looking	<i>Stout</i>	strong or bold
<i>Hapless</i>	unfortunate	<i>Swart</i>	swarthy
<i>High</i>	great, noble	<i>Uneath</i>	difficult
<i>Ingrate</i>	ungrateful	<i>Verdant</i>	green
<i>Jocund</i>	joyful	<i>Ware</i>	aware
<i>Joyless</i>	unhappy	<i>Whist</i>	silent
<i>Joyous</i>	joyful	<i>Winsome</i>	winning
<i>Lief</i>	dear	<i>Wont, wonted</i>	accustomed
<i>Lone, lonesome</i>	lonely	<i>Wroth</i>	angry
<i>Lorn</i>	desolate		

3. Pronouns.

<i>Aught</i>	anything	<i>Thine</i>	yours, your
<i>Mine</i>	my	<i>Thou</i>	you
<i>Naught</i>	nothing	<i>Thy</i>	your
<i>Something</i>	somewhat	<i>Whoe'er, etc.</i>	whoever, etc
<i>Thee</i>	you	<i>Yon, yonder</i>	that

4. Verbs.

<i>Abide</i>	stay	<i>Hight</i>	named
<i>Arise</i>	rise	<i>List</i>	listen
<i>Bade</i>	bid (pret.).	<i>List</i>	wish, be willing
<i>Bare</i>	bore	<i>Mark</i>	observe
<i>Clad</i>	clothed	<i>Meseems, methinks</i>	it seems to me
<i>Cleave to</i>	adhere	<i>Obscure</i>	darken
<i>Clomb</i>	climbed	<i>Prithee</i>	I pray you, please
<i>Clove, clave</i>	cleft	<i>Quaff</i>	drink
<i>Doff</i>	take off	<i>Quoth</i>	said
<i>Dost, etc.</i>	do, etc.	<i>Reck</i>	care
<i>(with thou)</i>	<i>(with you)</i>	<i>Reed</i>	tear
<i>Doth, etc.</i>	does, etc.	<i>Slay</i>	kill
<i>Drave</i>	drove	<i>Smite</i>	strike
<i>Fare</i>	be or go	<i>Sojourn</i>	stay
<i>Fresh</i>	refresh	<i>Speed</i>	hasten
<i>Gin</i>	begin	<i>Sunder</i>	separate
<i>Go not, etc.</i>	do not go, etc.	<i>Ta'en</i>	taken
<i>Had</i>	would have	<i>Tarry</i>	stay
<i>Hallowed</i>	holy	<i>Trow</i>	believe
<i>Hearken</i>	hear	<i>Unbroke</i>	unbroken
<i>Hie</i>	hasten	<i>Vanquish</i>	conquer

<i>Warble</i>	sing	<i>Wis, wot</i>	know
<i>Wax</i>	grow	<i>Wist</i>	knew
<i>Ween</i>	think	<i>Yclept, cleped</i>	named
<i>Were</i>	would be		

5. Adverbs.

<i>All</i>	quite, entirely	<i>Inly</i>	inwardly
<i>Amain</i>	violently	<i>O'er</i>	over
<i>Anon</i>	presently	<i>Of old, of yore</i>	in ancient times
<i>E'en</i>	even	<i>Perchance</i>	perhaps
<i>E'er</i>	ever	<i>Scarce</i>	scarcely
<i>Erewhile</i>	lately	<i>Sore</i>	sorely
<i>Erst</i>	formerly	<i>Still</i>	always
<i>Fast by</i>	near to	<i>Straight, straightway</i>	immediately
<i>Full oft</i>	very often	<i>Thither</i>	there
<i>Haply</i>	by chance, perhaps	<i>Whilom</i>	formerly
<i>Hard by</i>	near to	<i>Whither</i>	where
<i>Hither</i>	here	<i>Wondrous</i>	wonderfully

6. Prepositions.

<i>Adown</i>	down	<i>'Neath</i>	beneath
<i>Around</i>	round	<i>Save</i>	except
<i>Despite</i>	in spite of	<i>'Twixt</i>	betwixt
<i>'Gainst</i>	against		

7. Conjunctions.

<i>An if</i>	if	<i>Nor—nor</i>	neither—nor
<i>Eke</i>	also	<i>Or ere</i> ²	before
<i>Ere</i>	before	<i>Or—or</i>	either—or
<i>For why</i> ¹	because	<i>Whenas</i>	when
<i>Nathless</i>	nevertheless		

8. Interjections.

<i>Alack</i>	alas	<i>Hist</i>	hush
<i>Avault</i>	begone		

796. II. The Use of Archaic or Uncommon Constructions.

1. An adjective substituted for a noun:—

'The central *blue*' (=sky); 'the azure *deep*' (=depth) of air'; the *void* (=chaos) profound'; 'the blanket of the *dark*' (=darkness).

His *sprightly* (=sprightliness) mingled with a shade of *sad* (=sadness).—*Cowper*.

Happily to steer

From *grave* to *gay*, from *lively* to *severe*.—*Pope*.

Prevenient grace descending had removed

The *stony* (=stoniness, hardness) from their hearts.—*Milton*.

¹ *For why* ? is a mistaken rendering of O.E. *forwhy*, because.

² *Or* (as in 'or ever') is another form of *ere*. In *or ere* probably *ere* repeats *or* to explain it, as with *an if* (=and if=if, if); and then *ere* was confused with *e'er*, and we get *or ever*.

2. An adjective substituted for an adverb :—

Less *winning* soft, less *amiably* mild.—*Milton*.
 Trip it *deft* and merrily.—*Scott*.
 Then they praised him *soft* and *low*.—*Tennyson*.

3. A plural substituted for a singular :—

Where are the last year's *snows*?—*Ballad*.
 So once in Gideon's fleece the *deus* were found.—*Cowper*.
 A sluice with blackened *waters* slept.—*Tennyson*.
 Mountain *gorses*, ever golden.—*E. B. Browning*.

4. A noun in the possessive case substituted for an adjective :—

Her *angel's* (=angelic) face.—*Spenser*.
 Pity and *woman's* (=womanly) compassion.—*Longfellow*.

NOTE.—For the turning of nouns into verbs, see 676.

5. Greater licence in the use of the possessive inflexion (138) :—

Even in the *cannon's* mouth.—*Shakspere*.
 'Twas on a lofty *vasc's* side.—*Gray*.
 The *battle-field's* dreadful array.—*Campbell*.
 Ere *slumber's* chain has bound me.—*Moore*.
 As in the *apple's* core, the noisome fly.—*R. Browning*.

6. Adverbs in *-ly* compared by the suffixes *-er* and *-est* :—

You have taken it *wiselier* than I meant you should.—*Shakspere*.
 Each act is *rightliest* done,
 Not when it must, but when it may be best.—*Milton*.
 Strange friend, past, present, and to be ;
 Loved *deeplier*, *darklier* understood.—*Tennyson*.

7. A superlative adjective substituted for a positive with *very* :—

Hail, *divinest* (=very divine) Melancholy.—*Milton*.
 Through *busiest* street and *loneliest* glen.—*Wordsworth*.

8. The comparison of certain adjectives (145, note) :—

The *chiefest* among ten thousand.—*Solomon's Song*.
 The bidding of the *fullest* man.—*Shakspere*.
 Life *more perfect*.—*Milton*.

9. The subject (noun) of a verb repeated by a pronoun :—

My banks, *they* are furnished with bees.—*Shenstone*.
 So, 'Fair and softly,' John, *he* cried.—*Cowper*.
 The smith, a mighty man is *he*.—*Longfellow*.

NOTE.—This use is sometimes found in prose, for the sake of emphasising the subject: as, 'The Lord, *He* is the God.'—*Bible*.

10. The subjunctive form of the verb used in the first and the third person of the imperative :—

Well, *sit we* down
 And let us hear Bernardo speak of this.—*Shakspere*.
 Every soldier *kill* his prisoners.—*Shakspere*.
 Yet—*witness* every fainting limb.—*Scott*.
 Thither our path lies ; *wind we* up the heights.—*Browning*.

11. A personal pronoun used in a reflexive sense (165) :—

I thought *me* (=myself) richer than the Persian king.—*Ben Jonson*.
Mark ye how close she veils *her* (=herself) round —*Keble*.

12. The use of the reflexive dative (209, note 2) :—

They knelt *them* down.—*Scott*.
Where the Norman encamped *him* of old.—*Campbell*.
Rest *thee* sure.—*Tennyson*.

13. The absolute use of the imperfect participle (131) :—

Such pleasure she reserved,
Adam relating, she (being) *sole auditress*.—*Milton*.
We sitting, as I said, the cock crew loud.—*Tennyson*.

NOTE.—Except with *being* : ‘The *path being* so plain, I cannot understand how you missed it’ ; ‘*This being* the case, I will say no more.’

14. The use of impersonal verbs (253) that are obsolete in prose :—

Metinks (=it seems to me) I see my father.—*Shakspeare*.
Him thought (=it seemed to him) he by the brook of Cherith stood.—*Milton*.

A bard here dwelt, more fat than bard *beseems* (i.e. than is seemly for a bard).—*Thomson*.

(They led his) palfrey, when at need
Him listed (=it pleased him to) ease his battle steed.—*Scott*.

NOTE.—The verb *worth* is similarly obsolete :—‘Woe *worth* the chase, woe *worth* the day’ (i.e. woe be to the chase) !—*Scott*.

15. The use of *may* for *can* :—

Compensating his loss the best he *may*.—*Cowper*.
With all the speed you *may*.—*Scott*.

16. The simple forms of verbs preferred to the forms with auxiliaries :—

'Twere long to tell	for	it would be long to tell
Mine be a cot	„	may a cot be mine
Tell me not in mournful numbers	„	do not tell me, etc.
The cup that cheers but not inebriates	„	does not inebriate
He goes to do what I had done, if etc.	„	he goes to do what I should have done, if etc.
Could we get the phoenix, she were	„	would be our dish
our dish		
What think'st thou of our stranger	„	what dost thou think. etc
guest ?		

NOTE.—On the other hand, the auxiliary *do* is often introduced in poetry merely for metrical reasons :—‘The dogs *did* bark (for barked), the children screamed.’—*Cowper*. Cf. ‘doth sing’ for ‘sings’ in 803, (1). Cf. also 221, (2), note.

797. III. The Omission of Words retained in Prose :—

Creeping like (a) snail unwillingly to school.
 Let (the) Volga's banks with iron squadrons shine.
 (He) Who never fasts, no banquet e'er enjoys.
 For is there aught in sleep (that) can charm the wise ?
 To whom thus Adam (spoke).
 Happy (is) the man whose wish or care, etc.
 To be weak is (to be) miserable.
 Soldier, rest ! thy warfare (being) o'er.
 (Neither) Trump nor pibroch summon here.
 He knew himself (how) to sing.
 (There) Was none that would be foremost.
 Entreating all things to weep (over) Balder's death.
 Peace is despaired (of).
 Far up the lake 'twere safest (to) land.
 Permit (that) I marshal thee the way.

798. IV. The Inversion of the Normal Order of Words (sometimes for the sake of metre or rhyme, sometimes for the sake of emphasis) :—

Again returned the scenes of youth (Verb before Subject).
 More would he of *Clan Alpine* know (Object before Verb).
 He rose and sought the *moonshine pure* (Noun before Adjective).
 Thou sun, of *this great world* both eye and soul (Adjectival phrase before Noun).
 Together up the pass they sped (Complement before Intransitive Verb).
 Some feelings are to mortals given (Complement between Auxiliary and Participle).
 They dashed that rapid *torrent through* (Noun before Preposition).
 To expiate his treason (man) hath naught left (Infinitive before Verb).
 For saddle-tree scarce reached had he (Participle before Auxiliary).

799. V. The Freer Use of Vivid, Picturesque, and Figurative Language.—Since the aim of poetry is to please rather than to instruct, it naturally employs vivid, picturesque, and figurative language much more freely than prose does. Thus Campbell makes his highland chief say 'My blood would stain the heather,' instead of the prosaic 'I should be killed'; and in Tennyson's *Princess* the hero's northern birth-place is indicated by the words, 'On my cradle shone the Northern star.' Similarly, since the concrete and particular is more vivid than the abstract and general, we find 'Thames' used by Lovelace for 'water,' 'Tom' and 'Susan' by Gray for 'footman' and 'housemaid'; and instead of saying that even the longest-lived animals die at last, Tennyson writes 'After many a summer dies the swan.' Poetry often forms new compound words, as *love-whispering*, *violet-embroidered*, *sphere-descended*, *crimson-circled*, *hundred-throated*, *laughter-stirred*; and is fond of merely ornamental and descriptive epithets, as 'the golden corn,' 'yellow harvests,' 'the flowery meadows,' 'the tawny lion,'

'the *rolling* main,' 'the *revolving* year,' '*smiling* plenty,' '*ladies gay*,' '*merry* England,' 'the *bold* Sir Bedivere'; while in the following two stanzas from Gray's *Elegy* we find at least eleven instances (italicised) of figures of speech :—

Perhaps in this neglected spot are laid
Some hearts once *pregnant* with celestial fire;
Hands that the *god* of empire might have *swayed*,
Or *waked* to ecstasy the *living* lyre.
But *Knowledge* to their eyes its ample *page*,
Rich with the *spoils* of time, did ne'er unfold.
Chill *Penury* repressed their noble rage,
And *froze* the genial *current* of their soul.

800. VI. Greater Conciseness of Expression.—Besides omitting unemphatic words, poetry prefers short words to long ones, as may be seen from the list of words in (I.). Hence too its tendency to use words or phrases in a pregnant sense, as :—

1. (Heaven) With sparing hands will diet us to good,
Preventing surfeits of our *pampered blood* (*Dryden*)

[where *of our pampered blood* means 'arising from the pampering of our blood.']

2. Sea-faring men o'er-*watched* (*Milton*)

[where *o'er-~~watched~~* means 'who have over-watched,' or have kept awake too long. So, 'I shall . . . rid Heaven of these *rebelled*' (*Milton*) for 'these who have rebelled, these rebels.' Cf. 227.]

3. Great Xerxes comes to seize the *certain* prey (*Johnson*)

[where *certain* means 'which he regarded as certain.']

4. And all at once their arch'd necks, *midnight-maned*,
Jet upward (*Tennyson*)

[where *midnight-maned* means 'with manes as black as midnight.']

5. Well had the boding tremblers learned to trace
The day's disasters in his *morning* face (*Goldsmith*)

[where 'his *morning* face' means 'the expression of his face in the morning.']

6. She underwent a quick *immortal* change (*Milton*)

[where *immortal* means 'that made her immortal.']

7. '*Oblivious* pool' for 'pool causing oblivion'; '*mortal* taste' for 'taste producing death'; '*Insane* root' for 'root causing insanity'; '*grateful* altars' for 'altars to show gratitude'; '*vowed* priests' for 'priests that are bound by vows'; '*printless* feet' for 'feet that leave no print'; '*animated* canvas' for 'picture representing a life-like portrait.'

801. VII. Longer or Shorter Sentences.—Poetry, owing to its possession of metre, is able to use longer sentences than would be possible in prose. Thus the opening passage of *Paradise Lost* consists of a single sentence sixteen lines long; and the entire prologue to Tennyson's *Tiresias* is one long-drawn-out sentence of

fifty-six lines. On the other hand, we sometimes find in poetry a series of short, simple sentences, which in prose would be represented by a longer complex sentence.

TURNING POETRY INTO PROSE.

802. Rules.—The following rules will be found useful in turning a passage of poetry into equivalent prose:—

1. Before considering what particular changes are necessary, read over carefully the whole passage, so as to make sure that you thoroughly understand its meaning, both in general and in detail. Get a firm hold of its central idea, and then bring out that idea in your prose version.

2. For all words or phrases that are archaic or uncommon substitute words or phrases such as are met with in ordinary prose (795). As will be seen in the examples given below, the number of expressions requiring thus to be altered is seldom large. It is a mistake to try to substitute a prose equivalent for almost every word used in the piece of verse.

3. Change into the ordinary prose form all uncommon grammatical constructions (796). In interrogative, imperative, and conditional sentences, use the forms of verbs with auxiliaries in preference to the simple forms.

4. Supply any omitted words (797).

5. Rearrange the parts of each sentence in the regular prose order (798).

6. Change ornamental and figurative language into plain and literal statement, and omit all conventional or merely ornamental words and phrases (799), as 'golden' in example (6). When a metaphor is expressed in detail, it should be expanded into its corresponding simile (738); as with 'footprints on the sands of time' in example (3). When a metaphor is confined to a single expression (as 'shipwreck' in the same example), it is sufficient to turn it into a statement. For other instances, see 'to crown' and 'pants' in example (4).

7. Bring out the full meaning of words or phrases used in a pregnant sense (800). See 'an evening group' in example (4).

8. Break up a long sentence into several shorter ones, as has been done in examples (3) and (4). Sometimes turn a number of short sentences into one longer sentence. Thus in example (6) two sentences have been merged into one (801).

9. Make your prose version as short as possible, provided that everything obscure is explained and that the full meaning of the original is represented. Do not either leave out any of its ideas or add ideas of your own. Only such new matter is to be introduced as is necessary for the clear explanation of the text. Be careful that the version when read apart from the original is an intelligible piece of English, expressed in simple and natural language.

803. Examples of Poetry turned into Prose.

- (1) The bird that soars on highest wing
 Builds on the ground her lowly nest,
 And she that doth most sweetly sing
 Sings in the shade when all things rest.
 In lark and nightingale we see
 What honour hath humility. (*J. Montgomery.*)

Prose Version. The bird that flies highest in the air builds her nest low on the ground, and the bird that sings sweetest, sings in the darkness, when everything is at rest. By the example of the lark and the nightingale we see how great is the honour paid to humility.

- (2) No cloud obscures the summer sky ;
 The moon in brightness walks on high,
 And set in azure every star
 Shines, a pure gem of heaven afar !
 Child of the earth, oh, lift thy glance
 To yon bright firmament's expanse ;
 The glories of its realm explore,
 And gaze and wonder and adore !
 Doth not it speak to every sense
 The marvels of Omnipotence ?
 See'st thou not there th' Almighty name
 Inscribed in characters of flame ?

Prose Version. The sky of the summer night is not darkened by a single cloud ; the moon is riding overhead in all its brightness, and every star shines in the distant sky like a brilliant gem in a deep blue setting. Lift up your eyes, inhabitant of earth, to that bright expanse of sky ; survey all its beauties and gaze on them with wonder and adoration. Do they not bring home to your feelings the wonderful power of Almighty God ? Do you not see there signs of His greatness, as though the stars were letters of fire with which God's name is inscribed on the heavens ?

- (3) Lives of great men all remind us
 We may make our lives sublime,
 And, departing, leave behind us
 Footprints on the sands of time ;

Footprints which perhaps another,
 Sailing o'er life's troubled main,
 Some forlorn and shipwrecked brother,
 Seeing may take heart again (*Longfellow.*)

Prose Version. The lives of all great men remind us that we too may live noble lives, and, when we die, may leave behind us in the world records of our actions, like footprints left on the sand of the sea-shore by passers-by.

These records may chance to be noticed by some unfortunate fellow-man, whose life is full of trouble, and may give him encouragement and hope in the midst of his loneliness and misfortunes.

NOTE.—The emphasis that is laid on the word *our* in 'our lives' is expressed by the insertion of *too* in the Prose Version.

- (4) In all my wanderings round this world of care,
 In all my griefs—and God has given my share,
 I still had hopes, my latest hours to crown,
 Amidst these humble bowers to lay me down ;
 To husband out life's taper at the close,
 And keep the flame from wasting by repose.
 I still had hopes, for pride attends us still,
 Amidst the swains to show my book-learned skill,
 Around my fire an evening group to draw,
 And tell of all I felt and all I saw ;
 And as a hare whom hounds and horns pursue
 Pants to the place from whence at first she flew,
 I still had hopes, my long vexations past,
 Here to return—and die at home at last. (*Goldsmith.*)

Prose Version. In the midst of all my weary travels over the world, and in all my sorrows, of which Providence has given me my full share, I never ceased hoping that I should be able to retire to this humble village in order to spend the close of my life here in peace. I thought that I might lengthen out the few remaining days of my life by resting myself from toil, just as a candle, when nearly burned out, may be kept from wasting by being sheltered from the wind. I never ceased hoping (for even in old age we take a pride in our own powers) to display my superior learning before the rustics, and to gather a company of them around my fire in the evening and tell them of my experiences and the sights that I had seen. I never ceased hoping, I say, to return here, after my many troubles were over, and so at last die at home ; like a hare which, pursued by huntsmen and hounds, makes the best of its way back to the place from which it first started.

- (5) The lamb thy riot dooms to bleed to-day,
 Had he thy reason, would he skip and play ?
 Pleased to the last, he crops the flow'ry food,
 And licks the hand just raised to shed his blood. (*Pope*)

Prose Version. If the lamb which is to be killed to-day in order to provide you with a feast, were possessed of your human reason, do you think he would frisk and gambol as he does now ? See how, unconcerned to the last, he crops the meadow grass, and licks the hand that is about to cut his throat.

- (6) To spicy groves where he (the parrot) had won
 His plumage of resplendent hue,
 His native fruits, and skies, and sun,
 He bade adieu.

For these he changed the smoke of turf,
 A heathery land and misty sky,
 And turned on rocks and raging surf
 His golden eye. (*Campbell.*)

Prose Version. He had been taken away from the spicy forest where he had grown his brilliant plumage, and had exchanged the tropic fruits and sunny skies of his native land for a cottage with a smoky peat fire, a heather-clad moorland, and a misty climate, where little but rocks with stormy waves breaking over them met his eye.

804. Passages for turning into Prose, with Notes.

- (1) And soon as she (Mabel) had wished the wish,
 She heard a coming sound,
 As if a thousand fairy-folk
 Were gathering all around.
 And then she heard a little voice, 5
 Shrill as a midge's wing,
 That spoke aloud, "A human child
 Is here—yet mark this thing !
 The lady-fern is all unbroke,
 The strawberry flower unta'en ! 10
 What shall be done for her who still
 From mischief can refrain ?" (*Howitt.*)

NOTES.—Observe the omissions (797) in ll. 1, 6. *To wish a wish* (l. 1) is hardly a prose expression ; say 'to form a wish.' *Coming* (l. 2): approaching, gathering. *A thousand* (l. 3) seems too definite for prose ; say 'hundreds of.' *Wing* (l. 6) is for the sound made by it, the humming. For *mark* (l. 8), *all* (l. 9), *unbroke* (l. 9), *unta'en* (l. 10), see 795. In l. 12 'to keep out of mischief' is the prose expression.

- (2) It was the time when Ouse displayed
 His lilies newly blown ;
 Their beauties I intent surveyed
 And one I wished my own.
 With cane extended far, I sought 5
 To steer it close to land ;
 But still the prize, though nearly caught,
 Escaped my eager hand. ,
Beau marked my unsuccessful pains
 With fixed considerate face, 10
 And puzzling set his puppy brains
 To comprehend the case. (*Cowper.*)

NOTES.—For *Ouse* (l. 1) see 799; and for *beauties* (l. 3) see 796, (3).
Intent (l. 3): ‘intently,’ eagerly. For *still* (l. 7) see 795, (5); here
 say ‘every time.’ *Beau* (l. 9) is the poet’s spaniel. *Considerate*
 (l. 10) is for ‘considering,’ thoughtful.

- (3) Old Kaspar took it from the boy,
 Who stood expectant by ;
 And then the old man shook his head,
 And with a natural sigh
 “ ’Tis some poor fellow’s skull,” said he, 5
 “ Who fell in the great victory.”
 “ I find them in the garden,
 For there’s many here about ;
 And often when I go to plough
 The ploughshare turns them out. 10
 “ For many thousand men,” said he,
 “ Were slain in that great victory.” (*Southey.*)

NOTES.—*Expectant* (l. 2): ‘waiting for an explanation.’ *A*
natural sigh: say simply ‘a sigh of pity.’ In ll. 5-12 turn the
 Direct into the Indirect Report (297, etc.) *Many thousand men*
 (l. 11): say ‘thousands of men.’ For *slain* see 795, (4).

- (4) When the Alhambra walls he gained,
 On the moment he ordained
 That the trumpet straight should sound
 With the silver clarion round.
 Woe is me, Alhama ! 5
 And when the hollow drums of war
 Beat the loud alarm afar,
 That the Moors of town and plain
 Might answer to the martial strain.
 Woe is me, Alhama ! 10
 Then the Moors, by this aware
 That bloody Mars recalled them there,
 One by one and two by two,
 To a mighty squadron grew.
 Woe is me, Alhama ! (*Byron.*) 15

NOTES.—When, as here, a burden or refrain recurs in a poem, it is sufficient to express it once, in a prose version, by a phrase or a sentence giving its emotional effect. Thus here the version might commence with “Alas for the fate of Alhama!”, which need not be repeated. For *straight* (l. 3), *clarion* (l. 4), and *martial* (l. 9) see 795. *Hollow* (l. 6) is a merely ornamental epithet (see 799). ‘*Alarm* (l. 7) is used in its original sense, ‘the call to arms.’ *Mars* is poetic for ‘warfare.’

- (5) Here Alfred, the Truth-Teller,
 Suddenly closed his book,
 And lifted his blue eyes,
 With doubt and strange surmise
 Depicted in their look. 5
- And Othere, the old sea-captain,
 Stared at him wild and weird,
 Then smiled till his shining teeth
 Gleamed white from underneath
 His tawny, quivering beard. 10
- And to the King of the Saxons,
 In witness of the truth,
 Raising his noble head,
 He stretched his brown hand and said,
 “Behold this walrus-tooth!” (*Longfellow.*) 15

NOTES.—*Blue* (l. 3) is an ornamental epithet. *Strange surmise* (l. 4) = suspicion. For *wild* and *weird* (l. 7) see 796, (2). *Quivering* (l. 10): *i.e.* with his eager excitement. For *brown* (l. 16) say ‘weather-beaten.’ The last line had better be turned into the Indirect Report (‘showed him a walrus-tooth.’)

- (6) Seemed all on fire that chapel proud
 Where Roslin’s chiefs uncoffined lie,
 Each Baron, for a sable shroud,
 Sheathed in his iron panoply. 5
- Seemed all on fire within, around,
 Deep sacristy and altar’s pale;
 Shone every pillar foliage-bound,
 And glimmered all the dead men’s mail.
- Blazed battlement and pinnet high,
 Blazed every rose-carved buttress fair— 10
 So still they blaze, when fate is nigh
 The lordly line of high Saint Clair. (*Scott.*)

NOTES.—Alter into the prose order of words throughout (798). For (l. 3) = instead of. For *panoply* (l. 4), *pale* (l. 6), *mail* (l. 8), *still* (l. 11), and *high* (l. 12) see 795. For *altar’s* see 796, (5). *Pinnet* = pinnacle. For *fate is nigh* (l. 11) say ‘death threatens.’

GENERAL QUESTIONS.

1. Classify the following nouns : *John, river, senate, jury, copper*. What sort of noun is *witch* as distinguished from *witchcraft* ?

2. Explain clearly the uses of the preposition *to* in the following :—

- (a) Our Punic faith is infamous, and branded *to* a proverb.—*Addison*.
- (b) All this is nothing *to* the purpose.
- (c) All that they did was piety *to* this.—*Ben Jonson*.
- (d) Face *to* face.
- (e) This is good *to* eat.

3. Give any five Teutonic suffixes, with examples. Indicate the suffixes, and give their meaning, in—*shamefaced, buxom, worship, suckling*.

4. 'Their own pedlar-principle of *turning* a penny.'—*Adams*. Explain this use of the verb *turn*. Mention any other idiomatic uses of the same verb, and endeavour to trace them up to its original signification.

5. 'A house *to let*,' 'Razors made *to sell*.' Are these expressions correct English ? If so, how would you defend them ? In the phrase '*drinking water*,' parse *drinking*.

6. Show, by examples, the difference in meaning between the synonyms—

- (1) *Desert, leave, relinquish, forsake, abandon*.
- (2) *Rage, vexation, anger, resentment*.
- (3) *Sequel, sequence*.

7. Define an *adverb*, a *preposition*, and a *conjunction*. Form one sentence containing each of the above, and underline each example.

8. Write down—(a) The diminutive of *duck, stream, hill, animal, dear* ; (b) the plural of *leaf, goose, son-in-law, radius, church, madam* ; (c) the feminine of *beau, stag, hero, poet, emperor, actor* ; (d) the preterite and passive participle of *sing, forget, drive, shake, swim, steal, tread, win, weave, swell*.

9. Write down the comparative and superlative of—*good, truthful, ill, bitter, gay, modest, useful, patient, frugal, red, rough, late, bad, far, nigh*.

10. Define *accent*. How does it differ from *emphasis* ? Distinguish the different meanings of the following words according to their accent :—*record, convert, rebel, invalid, conjure, incense, supine*.

11. What are *co-ordinative*, and what are *subordinative* conjunctions ? Write down a sentence illustrative of each. Give all the uses of *or* and *if*, with examples.

12. Write three letters—

- (1) To a friend, describing the premises, studies, and games of your school or college.
- (2) To the head of a business firm, asking for a situation.
- (3) To your head-master, explaining your absence from school.

13. What two ways are there in English of expressing the possessive case? What is the distinction observed in their usage? Write down the nom. and poss. cases, sing. and plur., of *Henry* and *Charles*.

14. Mention any five nouns that have two plural forms with different meanings. Give the plurals of—*Ottoman*, *Dutchman*, *Mussulman*, *German*, *Frenchman*, *Norman*, *Brahman*, *Mr.*, *Mrs.*, *man-servant*, *man-stealer*.

15. What is tautology? Give an instance. When is the repetition of a word or an idea justifiable? Give examples.

16. State the various ways of forming adverbs in English. Comment on—

- (a) To live soberly, righteously, and *godly*.—*Bible*.
- (b) Who have died *hobly* in their beds.—*Shakespeare*.
- (c) This is the *very* place for me.

17. Comment on the italicised words in—

- (a) They all cried, 'That's *him* !'
- (b) You are much stronger than *me*.
- (c) Than *whom* no better judge is on the bench.
- (d) Every one must judge of *their* own feelings.—*Byron*.

18. What is the difference between a *transitive* and an *intransitive* verb? Give the preterite and passive participle of each of the following, and say whether it is transitive or intransitive :—*lie* (to speak falsely), *lie* (to recline), *lay*, *raise*, *rise*, *set*, *fell*, *fall*, *loose*, *loze*, *saw*, *say*; *see*, *sew*, *sow*. Explain the difference between *born* and *borne*.

19. Give three instances of an adverb as object to a preposition. Parse the words in italics in—

- (a) He had been there *before*.
- (b) He went *before* sunrise.
- (c) He went *before* the sun rose.

20. Add appropriate prepositions to the following words, in short sentences :—*trespass*, *differ*, *acquainted*, *inadequate*, *tyrannise*, *angry*, *desirous*, *encroach*, *addicted*, *amenable*, *besmeared*, *resort*, *devoted*.

21. Explain the difference between the following synonyms, forming sentences to illustrate their meaning :

- | | |
|--|--|
| (a) <i>Habit</i> , <i>custom</i> . | (d) <i>Tell</i> , <i>say</i> . |
| (b) <i>Stop</i> , <i>stay</i> , <i>dwell</i> . | (e) <i>Discover</i> , <i>invent</i> . |
| (c) <i>Cheerfulness</i> , <i>mirth</i> . | (f) <i>See</i> , <i>look</i> , <i>perceive</i> . |

Give synonyms for—(1) *foretell*, (2) *sympathy*, (3) *supposition*.

22. State (with examples) the difference in usage between *my* and *mine*. Annotate the italicised words in—

- (a) Something is wrong with this head of *mine*.
- (b) Look through *mine* eyes with *thine*.—*Tennyson*.
- (c) 'Is this your watch?'—'No, it is *none* of *mine*.'
- (d) This is *none* of *my* doing.

23. Give three instances, under each head, of nouns that have—(a) no singular number; (b) no plural number; (c) two meanings in the singular, and only one in the plural.

24. Comment on the spelling or the usage of the italicised words in—

- (1) Bird's in our wood sang, ringing thro' the *vallies*.—*Tennyson*.
Some he might condemn to work in the *galleys*.—*Buckle*.
- (2) Italians generally have black *hair*.
The *hairs* of your head are all numbered.—*Bible*.
- (3) He died without leaving any *issue*.
These events have many *issues*.
- (4) His knowledge of *optics* is greater than his knowledge of *logic*.

25. Explain the construction of the italicised expressions in—

- (a) *Twenty men* went.
- (b) *A thousand men* went.
- (c) *Many a man* went.
- (d) *A great many men* went.

26. Give the different meanings, with examples, of *charge*, *main*, *grateful*, *hard*.

27. Correct the following, giving the true idiom :—

- (a) If I pardon you this time, you must turn over a new page.
- (b) We ought always to provide amends for wrong-doing.
- (c) I am afraid I shall not reach the train : it starts at 8 30 o'clock.
- (d) Wrong or right, I am determined to go.
- (e) His friends, deluged in tears, stood round his bed.
- (f) I cannot sit on the bench, there is no place.

28. Classify and explain the compound words—*break-fast*, *lands-man*, *blood-shed*, *glow-worm*, *name-sake*, *god-send*, *bake-house*, *heart-sick*.

29. Show the meaning of the prefixes in giving the meaning of—*exodus*, *heterodox*, *hypercritical*, *hemisphere*, *metamorphosis*, *sympathy*, *euphony*.

30. Supply more suitable words than those in italics in the following :—

- (a) This remedy is very *efficient*.
- (b) England expects every man to *perform* his duty.
- (c) The prisoner was set at *freedom*.
- (d) A coat will *defend* you from the weather.
- (e) He is a *noted* gambler and ruffian.
- (f) He *refrained* from food for a whole day.
- (g) Who *erected* this machine ?

31. Turn the following sentences into an *interrogative* form, retaining the force of the original :—

- (a) Pleasure ought not to be pursued at the expense of health.
- (b) Surely the reward is great.
- (c) Beauty is vain, and earthly hopes are transitory.
- (d) Nowhere is there perfection, nowhere happiness in this world.
- (e) Everywhere man lifts up his hand against his fellow-man.
- (f) Satan, I know thy strength, and thou know'st mine.

32. Substitute *group-verbs* for the italicised verbs in the following :—

- (a) You must *dismiss* these men.
- (b) Can you *discover* the sense of these words ?
- (c) The gain will not *compensate* the trouble.
- (d) Man cannot thus *avert* the wrath of his Creator.
- (e) The publication is *postponed* till next year.
- (f) People will be sure to *deride* you.
- (g) The police *ejected* the man who made the noise.
- (h) Some mention of this should be *inserted* here.
- (i) He is said to have *destroyed* himself.

33. What is the *cognate object* ? Give an example of it. How would you explain grammatically the italicised expressions in—

- (a) I did not *sleep* a *wink* last night.
- (b) He *elbowed* his *way* through the crowd.
- (c) He *stole* a *sidelong glance* at me.
- (d) The monk *was bidding* his *beads*.
- (e) He *is playing* a *double game*.

Give the meaning of each sentence.

34. Write down the possessive singular and plural of—*monkey, lady, Catesby, wife, people, Jones, musician, brother, woman, empress.*

35. Discuss the form or usage of—*worse, lesser, rather, first, later* and *latter*. Why do we not write *it's* ?

36. What is the difference in modern English between the use of—*no, not, nay* ? When should the negative precede the verb ?

37. Give three sentences illustrating the different uses of the word *too*. Point out, in short sentences, the different grammatical values of *some* and *few*. How does *few* differ from *a few* ? Parse *any* and *one* in—

- (a) Have you *any* pens ?—No, I have not got *any*. Is he *any* better to-day ?
- (b) *One* man's meat is another man's poison. *One* ought to act for oneself. I met *one* Mr. Jones yesterday. Give me an apple ; a big *one*.

38. Enumerate and give examples of the various ways in which the words *it, should, may, there* are used.

39. Give the rule for the use of *he shall* and *he will* ; and justify or correct—

- (a) When *will* we have the pleasure of seeing you ?
- (b) *Shall* I die if I drink this ?
- (c) I *will* be much obliged, if you will drink this.
- (d) We *will* see you to-morrow, I hope.
- (e) The lecture *shall* end with a quotation from Bacon.
- (f) There *shall* be a holiday to-morrow.

40. Give the main rules for the sequence of tenses in English, and justify or correct—

- (a) He said he will write to you to-morrow.
- (b) Wherever I went, I have seen nothing but misery.
- (c) Go where I will, I saw nothing but misery.
- (d) When do you intend to have finished your book ?
- (e) When did you intend to finish your book ?

41. Give words containing the following prefixes and suffixes, and state which of them are Teutonic, and which are Romanic :—*for-*, *re-*, *per-*, *be-*, *dis-*, *-age*, *-ness*, *-ling*, *-ment*, *-ist*, *-pse*, *-red*.

42. Distinguish between the force of—

- | | |
|---|---|
| (a) $\begin{cases} I \text{ speak clearly.} \\ I \text{ am speaking clearly.} \\ I \text{ do speak clearly.} \end{cases}$ | (b) $\begin{cases} I \text{ spoke clearly.} \\ I \text{ was speaking clearly.} \\ I \text{ have spoken clearly.} \end{cases}$ |
|---|---|

43. What are the main rules as to the order of words in an English sentence? In what instances is the nominative put after the verb?

44. Give the meaning of the following sentences, and parse the word *but* and the word next after it in each instance :—(a) I can *but* go. (b) I cannot *but* go. (c) There were none *but* went. (d) All went *but* him. (e) All *but* he went. (f) *But* me no buts.

45. Give sentences to exemplify the use of *still*—as a verb, a noun, an adjective, and an adverb; and of *since*—as an adverb, a preposition, and a conjunction.

46. Write a short story, introducing the following words :—*purloin*, *unsuspecting*, *anticipation*, *consequences*, *advantage*, *opportunity*, *intelligent*.

47. Turn into Indirect Report :—The people began to rejoice, saying, “The gods are come to avenge the arrogance of the nobles; let us not give in our names, for it is better to die altogether than one by one. Why should we always be fighting? Let the nobles turn soldiers, that the perils of warfare may be felt by those that get the rewards.”

48. Distinguish between a *simile* and a *metaphor*. Give an example of each, and change the one into the other.

49. Parse fully the italicised words in—

- (a) *The more*, the merrier.
- (b) He did not go, *no more* did I.
- (c) This wall is six *feet* high.
- (d) What *weight* do you ride?
- (e) This gained *him* renown.
- (f) To reign is worth *ambition*.
- (g) She had the *Asiatic* eye, *All* love, *half* languor, and half fire.
- (h) *Half* a loaf is better than no bread.

50. In the following sentences, change the verbs of the active voice to the passive, and of the passive to the active, without materially altering the sense :—

- (a) The master *found fault with* the boy.
- (b) They *refused him* admission.
- (c) *Touch me* at your peril.
- (d) You *are thought* to have done this.
- (e) I *shall be obliged* to go.
- (f) *Having been taken* prisoner frequently, he fears to leave the city.
- (g) This race *was run* very quickly.
- (h) I *would do* this for you willingly.

51. State the various modes of denoting gender, with examples. What is meant by the *common* gender? • Give three instances. Write down the feminine of—*wizard*, *murderer*, *executor*, *he-goat*; and the masculine of—*widow*, *votaress*, *heroine*, *maid-servant*.

52. Correct the following :—

- (a) He is head over ears in love.
- (b) I had the presence of mind as to say nothing.
- (c) There is no use of acting thus.
- (d) His design was in order to be made king.
- (e) He gave me opportunity for reading the letter.
- (f) Give over of doing this.
- (g) Each of us have separate rooms to sleep in.
- (h) I had several students died in my school.
- (i) He has eaten no bread nor drunk no water for several days.
- (j) Either you or I are in the wrong.
- (k) Such expressions sound harshly.
- (l) Let you and I go together.
- (m) He confused up two different things.

53. Parse the words in italics in the following :—

- (a) He, *knowing* my intention, refused.
- (b) I recommend your *drinking* this.
- (c) The *dawning* light.
- (d) Thou art lovelier than the *coming* of the spring.
- (e) These clothes want *washing*.
- (f) A new work is *preparing* for the press.

54. Write down the preterite and the past participle of the following verbs, giving both modern forms where two exist :—*bereave, clothe, dig, gird, strike, melt, help, light, kneel, gild, speed, pay, knit, quit, hew, bid, get, shear, strow, stride, tear, grave.*

55. What is the difference in the usage of the past participles—*drunk, drunken; molten, melted; cloven, cleft; hung, hanged; worked, wrought; laden, loaded; gilt, gilded; bended, bent* ? Illustrate by examples.

56. State the modes of forming the plural. Give four instances of nouns that have a different meaning in the plural from that which they have in the singular. Give the plural of—*brother, journey, strife, seraph, virtuoso, memorandum, fish, cow, penny.*

57. Define a *relative pronoun*. Give the rule for the agreement of the relative with its antecedent. In what instance is it incorrect to use the relative *that* instead of *who* or *which* ? Explain the difference between *restrictive* and *continuative* relative clauses, with examples.

58. Discuss the correctness of—

- (a) Neither Charles nor William were there.
- (b) You are very aggravating.
- (c) He is of all others the ablest writer they have.
- (d) Are either of those horses yours ?
- (e) There let him lay (*i.e.* recline).—*Byron.*

59. Distinguish between—*emigrant, immigrant; eminent, imminent; eruption, irruption; loath, loathe; efface, deface; principle, principal; president, precedent* (noun); *practice, practise; corpse, corps.* Exemplify by short sentences.

60. Append, in short sentences, the appropriate prepositions to—*frown, adapted, independent, acquiesce, reconcile, inculcate, inform, endowed, confide, pursuant.*

61. Define the term *subject*. Point out the subject in—

- (a) It was with the deepest regret that I left him.
- (b) To reign was the height of his ambition.
- (c) There is nothing wanting now but rest and quiet.
- (d) Whatever is, is right.

62. Define the term *predicate*. Point out the predicate in—

- (a) Three times nine is twenty-seven.
- (b) He struck the man dead.
- (c) The wedding is to be to-morrow.

63. Define the term *gender*. Point out and account for the gender of the italicised words in—

- (a) That mare is a very good *horse* for work.
- (b) What a pretty little *girl* it is.
- (c) *Dr.* Mary Walker is the *author* of several works.
- (d) The *moon* hath raised *her* lamp above.
- (e) *Winter* came : the wind was *his* whip.
- (f) *Love* should have some rest and pleasure in *himself*
- (g) *Love* *virtue* : *she* alone is free.—*Milton*.

64. Compose sentences to show the correct use of—*older, elder, later, latter; little, a little; one another, one with another; once, at once, once for all, once in a way, once and again*.

65. Explain the force of the prefixes and suffixes in—*anarchy, goodness, circumjacent, sluggard, darling, glimmer, blackish, magnify, boyhood, withstand, infer, insolent, ashore, apathy, asterisk*.

66. Explain briefly the difference between *shall* and *will* in interrogative sentences; justify or correct the following:—

- (a) *Will* we see you here to-morrow ?
- (b) *Shall* you go to the auction ?
- (c) *Will* you come with me to the auction ?
- (d) *Will* you be glad to go ?
- (e) *Shall* you take my part ? That is all I ask.

67. Give instances of prepositions used as—(a) adverbs, (b) conjunctions.

(1) Parse *away* in—

- (a) He went *away* in a rage.
- (b) This is far and *away* the best.
- (c) *Away* ! I will not hear you.
- (d) The conspirators made *away* with him.

(2) Parse the italicised words in—

- (a) The river ran *purple* to the sea.
- (b) This is the *only* way to do it.
- (c) I will do it *only* this *once*.
- (d) He is a *seldom* contributor.

68. Explain and give an example of—(a) a noun clause, (b) an adjective clause, (c) an adverb clause.

69. Give the plural of—*ox, tooth, fly, roof, thief, chief, cargo, court-martial, lieutenant-governor, book-case, formula*. Mention two nouns that have—(a) two meanings in the singular, and one in the plural; (b) two meanings in the plural and one in the singular.

70. 'By this the storm grew loud *apace*'—*Campbell*. Explain clearly the meaning of *by* here. Parse *loud* and *apace*.

71. Show clearly, giving examples, the difference between—(a) a *simple*, a *complex*, and a *compound* sentence; (b) the *direct* and the *indirect* form of Reported Speech.

72. 'The gifts the father gave be ever thine!'—*Pope's Homer*. Parse *be*. Turn the line into the prose form. Say exactly what part of speech *thine* is. What are its uses? Name the object of *gave*.

73. Enumerate and give examples of six suffixes forming diminutives, distinguishing those that are Teutonic from those that are Romanic.

74. Parse and explain the italicised words in—

- (a) You *need* not go at once. I *needs* must go at once.
- (b) Saddle *me* the ass. I sat *me* down.
- (c) You must *do* as you are told. He works harder than I *do*

75. Explain the meaning of the following sentence according as the adverb *only* is placed—(1) before *travelled*, (2) after *travelled*, (3) at the beginning of the sentence, (4) at the close of the sentence:—

'He only travelled to dispel his gloomy thoughts.'

76. Correct the following, and explain the nature of the errors:—

- (a) In his needy circumstances, he prefers a pension to be substituted by a sum of ready money.
- (b) The lecturer said that a luxurious vegetation always required an abundant supply of heat and moisture.
- (c) This is the man whom everybody said was off his wits.

77. Explain the meaning of the prefixes in the following:—*preter-natural*, *bi-ennial*, *arch-deceiver*, *de-odorise*. Show by examples the depreciative force of the suffixes *-ard*, *-ster*, *-ling*, *-ist*, *-ish*, *-ism*.

78. What is the difference in modern English between the uses of *thou* and *you*? 'They love one another'; parse *one*.

79. How are reflexive pronouns formed? Give an instance. Account for the difference in form between '*myself*' and '*himself*'.

80. Classify and give the meaning of the following compounds:—*time-server*, *drift-wood*, *stumbling-block*, *strong-hold*, *purse-proud*, *hush-money*, *light-fingered*, *over-hear*. State what parts of speech the components of the compounds are.

81. 'Language may be *affecting*, but not *affecting*.'—*Goldsmith*.

Explain the difference of meaning between the two words in italics. Also between—(1) *corporal* and *corporeal*; (2) *stationary* and *stationery*; (3) *verity* and *veracity*. Form sentences in illustration.

82. Explain the words in italics in the following:—

A *standard* writer; a *dry* jest; an *indifferent* physician; a *handsome* subscription; the *generous* bowl; the *late* King Edward; in *round* numbers; this is of the *last* importance; gone *for good*; the *main* thing; a *sound* flogging; they came to *high* words; a *broad* hint; a *flat* refusal; a *hard* bargain; a *rough* guess.

83. Turn the metaphors in the following sentences into similes :—

- (a) Confidence is a plant of slow growth in an aged bosom.
- (b) He curbs his passion.
- (c) We must struggle against the tide of misfortune.
- (d) He is a mine of knowledge.
- (e) He had just stepped upon the threshold of learning.

84. Write explanatory or grammatical notes on the words in italics :—

- (a) She saw and *purred* applause.—*Tray*.
- (b) The rest *were* long to tell.—*Milton*.
- (c) Then her countenance *all* over
Pale again as death did *prove*.—*Tennyson*.
- (d) The clouds are *lifting* ; it will soon be fine.
- (e) This carriage *pulls* very easily.

85. Correct the following sentences, where any mistakes occur, giving the reason for your correction :—

- (1) We must catch time by the forelock.
- (2) From last to first he never lost hope and heart.
- (3) I shall be delighted to accept your kind invite.
- (4) This book is different to the one of my brother's.
- (5) Boys act wrong when they try and deceive their parents.
- (6) He encouraged me for applying after the post.

86. What is meant by the *case absolute* ? What case is it in modern English ? Give an instance. Explain the construction of the words in italics :—

- (a) Nestor, his age *notwithstanding*, appeared on the field.
- (b) *Supposing* this to be true, what follows ?
- (c) Matters must remain as they are, *pending* inquiry.

87. What is an *auxiliary verb* ? Give an example. State all the uses of the verb *do* as an auxiliary, giving examples. Explain the meaning and the construction of the following :—(a) I am going ; (b) I am to go ; (c) I am to blame.

88. What two ways are there of expressing *multiplicatives* in English ? Give the first three *cardinal*, and the first three *ordinal* adverbs. Give two instances of cardinal *numerals* used as nouns.

89. Decline the personal pronouns *I* and *thou*. Explain the uses, with examples, of the pronoun *that*. Form sentences illustrating the correct use of *each other* and *one another*.

90. What is the difference between the uses of the infinitive in the following sentences :—

- (1) Boys like to *play*.
- (2) The boy *went* to fetch the book.

Explain clearly the two constructions.

91. Explain the difference in meaning (with examples) between—(1) *decry*, *descri* ; (2) *verbal*, *verbose* ; (3) *depreciate*, *deprecate* ; (4) *gentle*, *genteel* ; (5) *humane*, *human* ; (6) *populous*, *popular* ; (7) *observance*, *observation* ; (8) *variance*, *variation*, *variety* ; (9) *funeral*, *funereal* ; (10) *compliment*, *complement* ; (11) *proscription*, *prescription* ; (12) *physic*, *physique* ; (13) *junction*, *junction*.

92. *Swine*, *kine*, *brethren*, *chicken*, *remains*, *summons*. Some of these are singular, others plural ; classify them.

93. Form nouns denoting office or jurisdiction from the following:—*protector, pope, bishop, professor, pontiff, apostle, earl, lady, Christian, sheriff*. What is the force of the suffixes in—*golden, whitish, joyless, gladsome*?

94. Alter the arrangement of the italicised parts of the following sentences, so as to place the nominative after the verb or the auxiliary:—

- (a) *If he were in town*, he would be present.
- (b) *The man replied*: 'Alas! I must submit to these conditions.'
- (c) Then, all in a moment *the signal flew up and the guns went bang*.
- (d) *He no sooner heard* this than he fled.
- (e) *The vanity of our life is such*, that we are seldom quite contented.
- (f) *Your book lies here* on the ground.

95. Give the present and the preterite tenses answering to the passive participles—*clad, shod, shorn, woven, slain, clung, bidden, stuck, sought, crept*.

96. Substitute *group-verbs* for the italicised verbs in the following:—

- (a) He is *progressing* in his studies.
- (b) This must be *deferred* till to-morrow.
- (c) He *proceeded* to remark that, etc.
- (d) I have *published* a new work.
- (e) He was much *displeased* at my conduct.
- (f) I intend to *expose* him for acting thus.

97. Write an imaginary conversation between two boys, A and B, upon school games.

98. What is the object of *punctuation*? Mention the chief stops. Punctuate the following passage, putting capitals, quotation-marks, etc., where necessary:—

do they know nothing of her *mr fenwick* said she she has gone away he replied probably to london we must think no more about her *mrs. smith* at any rate for the present I can only say that I am very very sorry that I brought you here.

99. Correct any errors of arrangement in the following sentences:—

- (a) The king ordered the rebels to be slain, who had never been cruel before.
- (b) He determined unhesitatingly to go at once.
- (c) He did not intend to hurt the man, but only to frighten him.
- (d) This language is not only hard to write, but also to read.
- (e) A mountain was in sight, with at its foot a small but picturesque village.

Give reasons for your correction in each case.

100. Distinguish (giving examples) between—(1) *mendicity, mendacity*; (2) *impertious, imperial*; (3) *reverend, reverent*; (4) *continuous, continual*; (5) *signification, significance*. What two different meanings have the verbs *excuse, reflect upon*?

101. Give briefly the substance of any story that you remember.

102. Write down opposite to the following words their correct pronunciation:—*route, suite, trait, chasm, lever, medicine, antipodes, contrary, miscellany, massacred, covetous, lady, knowledge, again, often, hasten, apostle, humble, herb, victuals, venison, hough, ruse, noose, gauge*.

103. Form *diminutives* from the words—*verse, man, eagle, goose, seed, lamb, flower, dear, tart, part, hill, sack, hump*.

104. Show clearly (giving examples) the difference in meaning between—
(a) *sensuous, sensual, sentient, sensitive, sensible, sensational, sentimental* ;
(b) *adverse, obverse, inverse, diverse, converse, perverse, reverse*.

105. Correct any grammatical errors that occur in the following :—

- (a) I have not seen him since the last three weeks.
- (b) Either the parents or the son has acted imprudently.
- (c) Both he and I has refused to go.
- (d) Neither he nor I are in the wrong.

Give the rule in each case.

106. Form nouns denoting state, condition, or quality from—*pirate, pilgrim, abound, vacant, elegant, punish, weary, timid, depart, brave, pursue, young, similar, atheist, false, flatter*.

107. Parse the italicised words in the following sentences :—

- (a) He has done little more than *make* a beginning.
- (b) He did nothing but *laugh*.
- (c) He *more than hesitated*, he refused point-blank.
- (d) No sooner *said* than *done*.
- (e) A soldier obeys his orders, and *no more*.
- (f) I had rather die than *alarm* the child.

Explain the construction of 'I had rather die'

108. Turn the sentences, (a) 'You did it,' (b) 'Nobody thinks so,' so as to make *you* and *nobody* emphatic. May 'it is' be followed by a plural noun ?

109. 'Little or no tail she (the mole) has, because she courses *it* not on the ground, like the cat or mouse.'

Explain this use of *it*. What other uses has *it* ? Illustrate your statements by examples.

110. Explain the words in italics in the following :—

Contemporary writers ; a *fond* hope ; *precarious* happiness ; *condign* punishment ; *personal* consideration ; *mutual* admiration ; *decisive* measures ; an *apparent* contradiction ; a *saving* clause ; *real* property ; *passive* endurance ; *positive* destitution ; *comparative* luxury ; of *relative* importance.

111. 'My soul *turn* from them, *turn* we to survey.'—*Goldsmith*.

Parse the two words in italics. Also parse *turn* and *let* in 'let us turn'

112. Classify and compare—(1) *work-day, day-work* ; (2) *mill-hand, hand-mill* ; (3) *horse-race, race-horse*. Give examples of their use.

113. Parse the words in italics in the following sentences :—

- (a) He finished the work *as* I directed.
He is *as* good *as* he is great.
Timoleon, *as* you know, acted wisely.
- (b) *There* was at Venice a certain merchant.
It now happened that the wanderer returned home.
- (c) Was there ever *such* conceit.

114. What is a *principal clause* and a *subordinate clause*? Analyse the following :—

- (a) The earth must be a globe, because its shadow in every position is round.
 (b) The shadow of the earth in every position is round, therefore the earth must be a globe.

115. Correct any errors in the use of the prepositions in—(a) They accused him for neglecting his duty. (b) A man on whom you can confide. (c) He is too miserly to part from his money. (d) He resigned from his situation. (e) I cannot agree with your proposal. (f) He killed seven birds by one shot. (g) I caught hold upon him at his left arm. (h) I am living at London. (i) I cannot comply to your request. (j) There is no reason of going there. (k) All this is foreign from the subject. (l) My wishes are opposed in every turn.

116. Illustrate by short sentences the possessive singular of the following nouns :—*conscience, lady, son-in-law, goodness, duchess, negro, James, people, ostrich, Jewess.*

117. Reproduce the following passage in simple prose, and parse the italicised words :—

This world is *all* a *fleeting* show,
 For man's illusion given ;
 The smiles of joy, the tears of woe,
Deceitful shine, *deceitful* flow,—
 There's nothing true *but* Heaven !—*Moore.*

118. Give the rule for the translation of idioms from one language into another, with an example. Explain the *specialisation* of words and phrases, giving four examples.

119. Write a brief descriptive essay on 'School Life,' introducing the synonyms—*power, force, authority, vigour, strength.*

120. Mention all the parts of speech. Compose simple sentences to illustrate each, underlining the words given in illustration in each sentence.

121. Give examples of nouns containing the suffixes, *-mony, -tude, -monger, -ness, -ster, -ism, -ment, -age, -dom, -ancy.* Give the meaning of the prefixes in *ex-editor, sub-editor, pro-editor, vice-editor.* What is the meaning of *de-* in *de-viate, de-cipher, de-fault*?

122. Distinguish between—(1) *discomfort, discomfit*; (2) *council, counsel*; (3) *unison, union*; (4) *venial, venal*; (5) *collision, collusion*; (6) *tenor, tenure*; (7) *allusion, illusion*; (8) *paliet, palate*; (9) *apposite, opposite.* Illustrate your answer by short sentences.

123. Explain clearly the difference between an *abstract* and a *concrete* noun, giving an example of each. Parse and explain the use of the italicised nouns in the following sentences :—

- (a) The *youth* of France are fond of study.
 (b) If you are called as a *witness*, you must not bear false *witness*.
 (c) There was a *time* when *Time* seemed to me an *Eternity*.
 (d) I have had the good *fortune* not to suffer from the *ficklenesses* of *Fortune*.

124. Name and explain the figures of speech exemplified in the following sentences :—

- (a) If the Liberal party fails to offer them the necessary measures, it will perish and decay in favour of some stronger force.
- (b) O Liberty ! how many crimes are committed in thy name !
- (c) It matters not how a man dies, but how he lives.
- (d) Children require some sheet anchors of religious instruction to keep their feet firmly planted in the right paths.
- (e) The gondola has been called the Venetian hansom.
- (f) The tongue is like a fire ; as nimble and as destructive.
- (g) I found there were poets who had no monuments, and monuments which had no poets.

125. Give instances of the *direct* and the *indirect* forms of Reported Speech. Turn the following passage into the indirect form :—

“ In the evening I have my game of whist, which I never miss ; I am surprised that you do not play, with your skill, as I know, at games of that kind. You should play ; learn. As it is, you have little to amuse you ; and now is the time to acquaint yourself with a means of enjoyment which will be a solace to you when you are grown too old for less gentle diversions.”

126. Form verbs—(a) from the nouns—*haste, top, critic, dew, bath, food, glass, half, advice, power* ; (b) from the adjectives—*sweet, clean, bold, fertile* ; (c) from the verbs—*prate, rise, start, drink*.

127. Correct the following sentences :—

- (a) I have not seen him from a long time ago.
- (b) No sooner he was gone, I found his book.
- (c) He told me that he has been ill since two months.
- (d) These books will not contain in the box.
- (e) He was prevented to go, so that I was very distressed.

128. Explain the italicised expressions in the following sentences :—

(a) As a student at college, he *carried all before him*. (b) I saw that he wanted to *pick a quarrel* with me. (c) I felt rather nervous, but he *set me at my ease* at once. (d) *I had it on the tip of my tongue* to tell him he was wrong. (e) He *was hard put to it* for food and drink. (f) Not wishing to have a quarrel, he *pocketed the insult*. (g) When his father died, I *broke the news to him*. (h) He declared he was innocent, but I *brought the charge home to him*.

129. Express in simple prose the meaning of the following :—

While, round the bowl, of vanished years
We talk with joyous seeming,
With smiles that might as well be tears,
So faint, so sad their gleaming ;
While memory brings us back again
Each early tie that twined us,
Oh, sweet's the cup that circles then
To some we've left behind us !

130. Parse the word *that* in each of the following sentences :—

- (a) Where is *that* man going ?
- (b) I could not do *that* if I tried.
- (c) This is the book *that* I spoke of.
- (d) *That* you have wronged me is certain.

131. Supply appropriate prepositions in the blank spaces in each of the following sentences :—

- (a) The decorations were not—his taste
- (b) The government are—abolishing the appointment, but the judges object—this course.
- (c) —aught I know, he may be a clever man.
- (d) Greatly—my surprise, he failed—his attempt.
- (e) It was made—the pattern supplied by me.
- (f) He exposed himself—the risk—being made answerable—the loss.

132. Give the different meanings of—*moor, sack, tender, bay, flag, fast, yard, spell, swallow, till*.

Illustrate each meaning in a sentence.

133. Parse the italicised words in the following sentence :—

He *hit him* a blow on the head.

134. What governs syllabic division ? Divide the following words into separate syllables :—*usury, dainty, laity, hasten, uncle, knowledge, unanimous, confusion, orthography, ordinarily*.

135. When does a collective noun take a verb in the singular, and when in the plural ? Illustrate by examples.

136. State the different parts of speech which each of the following words may be, and illustrate each use in a sentence :—*sleep, long, fleet, close, below, last*.

137. (a) Show that the *articles* are not separate parts of speech.
- (b) Define *inflexion*. What parts of speech are never inflected ?
- (c) Give examples of the use of *what, that, as*, as relative pronouns.
- (d) Parse *fault* in 'He was forgiven his fault by me.'

138. Form words in common use by adding as many as possible of the suffixes *-er, -ing, -ness, -ly*, to the words *stately, occupy, day, feeble, whole, true, pencil, worship, run, full, ill, die*.

139. Give one word containing the Latin prefix *in-* (=not) to express—

- (a) Incapable of being read.
- (b) Incapable of being heard.
- (c) Incapable of being repaired.
- (d) Incapable of being accomplished.
- (e) Destitute of knowledge.
- (f) Unfit to be chosen.

140. Expand the following compounds into equivalent phrases, using appropriate prepositions to connect the words of which the phrases are formed :—*fire-engine, fire-escape, fire-proof; heart-sick, home-sick; blood-thirsty, blood-stained; horse-dealer, star-gazer; tea-cup; weather-wise, weather-bound, home-bound; hard-hearted; guess-work; self-confidence*.

141. Express in one *simple* sentence—"If it had not been for the help that I gave him, it would have been impossible that he should succeed."

Express in one *complex* sentence—"I asked him his business."

142. Combine the following sentences so as to form a single *complex* sentence :—

At last we heard the news. A week before it arrived, we were walking on the sea-shore. We were sad. We were thinking over the chances of the war. We saw a ship in the offing. At first it looked to us like the vessel which we had long expected. We recollected it could not be the *Orion*. That ship could not have arrived so soon.

143. Justify or correct the following sentences, giving your reasons :—

(a) Were you not aware that a circle has only one centre ?

(b) It is absurd that you should be unable to do this.

Explain the difference in meaning between the sentences—

(1) He is to be helped.

(2) He has to be helped.

144. Fill up the blanks in the following sentences with appropriate prepositions :—

To-day's weather is a great contrast—yesterday's. His conduct is polite, contrasted—yours. Hard work is indispensable—success in examinations. I admit, the superiority of your essay—mine. The master remonstrated—the boy—his conduct. Fortune smiled—his efforts. Satan was once compared—lightning. It will devolve—you to see that he is qualified—the appointment. He is reconciled—his brother. He said he would comply—my request.

145. Correct the following sentences :—

This plan will suit my turn for the present. I had not time enough for finishing my answers. I looked him fully in the face. You have done a good turn to me in this business. He sacrificed his prospects and his health for these studies. I have lived long enough to be inured against failure. He said to leave the room, but I refused. He is oblivious to all my claims upon him. The proposed plan is a leap into the dark. The Cabinet is riding to a fall.

146. Point out the difference between *independent* adverbs and *conjunctive* adverbs, giving examples of each in sentences.

Explain the following, with special reference to the words in italics :—

(a) You had better take a *through* ticket to London ; (b) He will not catch me though he run *ever so* fast ; (c) I answered him *never* a word ; (d) I *never* answered him a word ; (e) I *will* give you as much *again* as he offers ; (f) If he speaks to you, do not answer him *again* ; (g) The earthquake shook the church steeple till the bells rang *again*.

147. Combine the following groups of simple sentences into single complex sentences :—

(a) A viper was found by a woodsman. It was half dead of cold. He warmed it to life at his fire. It turned upon its benefactor. He was angry at its ingratitude. He killed it. It had not time to bite him.

(b) My disappointment was great. I looked towards the schooner. My eye caught sight of our three boats. They were fastened in a row. They towed behind them a white, floating object. My glass resolved it the next minute into the dead bear !

(c) We turned to the right. We rounded the head of a little bay. We passed within forty yards of an enormous eagle. He was seated on a crag. We had no rifle. All he did was to rise heavily into the air. He flapped his wings. He plumped lazily down twenty yards further off.

148. Construct sentences illustrating the use of—*criterion*, *litigious*, *salient*, *occult*, *initiate*, *redolent*, *horizontal*.

149. Explain the figurative expressions—'he was a veritable Apollo'; 'it proved a white elephant'; 'his son was the apple of his eye'; 'the parks are the lungs of London'; 'he tried to run with the hares and hunt with the hounds.'

150. Write sentences each containing one of the following words correctly used so as to bring out its full meaning :—*sumptuous, althwart, wherewith, mitigate, embody, leeway, appliance, automatically, guerdon, insinuate, pertinent, plastic, capacious, calculate, intermittent, amidst, emergency, confiscate, tacit, paragon, quintessence.*

151. Mention as many uses as you can of the following words in proverbial or other figurative expressions :—*dog, bird, fire, straw, rat.*

152. Point out and correct the ambiguity in the following sentences :—

- (a) This parrot is a rare talker.
- (b) He is a very partial friend to the undertaking.
- (c) Wealthy and able men of that day despised the poor poet.
- (d) She is a plain woman and knows her own mind.
- (e) Our topic to-day is the races of Greece.

153. Explain the idiomatic uses of the verb *fall* in the following sentences :—

- (a) As it *fell* upon a day.
- (b) See that ye *fall* not out by the way (*Bible*).
- (c) Dinner was brought in, and we *fell* to at once.
- (d) She *fell* a licking her puppy.

Account for the use of *a* in (d).

154. Explain the figurative expressions in the following sentences :—

- (a) We welcome those elements of secular thought that bear any hall-mark of Christian principles.
- (b) In advocating this course of action, we have no axe to grind.
- (c) They certainly don't mince matters as far as I am concerned.
- (d) His head was full of vague thoughts, but he was unable to follow the thread of one of them.
- (e) The officer got scent of the quarry and watched the man as he left the hotel.
- (f) His intention was to appoint as his lieutenant one who had been tried in the fire.
- (g) At Madrid he won his spurs and proved himself a born diplomatist.
- (h) The great German began his spade work in 1870, in search of the buried Troy of his dreams.
- (i) Peel's smile was like the silver plate on a coffin.
- (j) It is high time that these moss-grown methods of research should cease.

155. Substitute single words for the italicised groups of words in the following sentences :—

- (a) He is a man *that is liked by everybody*.
- (b) I advise you to leave *England and go to America*.
- (c) The disaster was *one that nothing could help*.
- (d) I *made up my mind* to follow him.
- (e) This material is *able to keep out water*.
- (f) The custom is *out of date*.
- (g) He is very *easy to talk to*.
- (h) This is an instance of reasoning from *parallel cases*.
- (i) He was *carried out of himself* with joy.
- (j) They are armed with *guns that are loaded at the breech*.
- (k) The angle is *cut in two* by this line.
- (l) He is a *rigid disciplinarian*.

156. Explain and correct the errors of *reference* in the following sentences :—

- (a) A boy only five years old, my lessons were a great burden on my memory.
- (b) Having retired from the stage, the theatre is now closed.
- (c) Coming home very late, the house was locked up and everybody asleep.
- (d) This door must be shut, on leaving.
- (e) Starting early in the morning, our destination was reached the same day.
- (f) While standing near the door, a strange sight met my gaze.

157. Write down twelve words, with their meanings, derived from the Greek root *graph-o* (write).

158. Parse *what* in the sentences—

- (a) I told him *what* he had done.
- (b) I asked him *what*he had done.

159. What are the tests of a *strong* and of a *weak* verb? Give examples. Write down the preterite and the past participle of each of the following, and say whether it is strong or weak :—*slink, catch, spit, beseech, shoot, sting, choose, sing, ride*.

160. Parse all five *thats* in the following sentence :—The master said that that that that that boy inserted was incorrect.

161. Explain the following metaphorical expressions :—to take the bull by the horns, to take one to task, to take to one's heels, to draw the long bow, to draw in one's horns, to get into hot water, to give one the slip, to go against the grain, to go to the wall, to keep one's counsel, to keep one's head above water, to be out of the wood, to put a spoke in one's wheel, to set a price upon one's head, to turn the tables on one, to wash one's hands of a thing, to live from hand to mouth, to hit the right nail on the head, to cast pearls before swine, to win one's spurs.—Give illustrative sentences.

162. Explain and correct any errors or ambiguities in the following :—

- (a) She listens to him describe a cricket match, and he listens to her describe a gown.
- (b) Dr. James Smith has intimated his intention to resign from the wardenship of the college.
- (c) "I plead guilty to being drunk on counsel's advice," said the prisoner.
- (d) Sir Herbert makes Hamlet reminded of his duty as an instrument of vengeance by his hand falling on the medallion containing his father's portrait.
- (e) The scenery of the district is quite unexceptional, including the bridge over which the poet used to preamble every morning before breakfast.
- (f) The Dean began with a very happy contrast between the wild man and the plain man as seen in Isaac and Ishmael, Esau and Jacob. It was this fundamental contrast which chiefly interested Borrow.
- (g) If I was to break this too, would I be bound to pay for it?
- (h) The two old ladies engaged a young man to personally conduct them through Norway.

163. Point out and correct the tautology in the following sentences :—

- (a) It is officially stated here that the report that an Indian had been flogged to death is absolutely false and entirely devoid of foundation.
- (b) I doubt the possibility of your being able to perform these duties.
- (c) The general was forging on ahead with a few companions.
- (d) It is plain that no precautions could have prevented the accident so that it should not have happened.
- (e) We are ever the victims of continual change with the revolution of the circling years.

164. What is a Homonym? Give an instance. State the different meanings of each of the words—*sound, mole, quire, host, quarry*.

165. Explain the following metaphorical expressions, and introduce them into sentences :—The lion's share, not fit to hold a candle to, a pretty kettle of fish, the plot thickens, to dance attendance upon one, to strike while the iron is hot, at the eleventh hour, a truce to a thing, to sow the wind and reap the whirlwind, to take the wind out of one's sails, to pull the strings, the missing link, to have as many lives as a cat, a bird's-eye view, to build castles in the air, to take a leap in the dark, to cut blocks with a razor, with an eye to the loaves and fishes, a storm in a teacup, to smell a rat, to have a thing at one's fingers' ends, a slip of the tongue.

166. "The sullen barons on each other stared, significant. As, ere the storm descends upon a Druid grove, the great trees stand, looking one way and stiller than their wont, until the thunder, rolling, frees the wind and rocks them all together; even so that savage circle of grim gnarled men awhile in silence, storing stormy thoughts, stood breathless; till a murmur moved them all, and, louder growing, louder burst at last to an universal irrepressible roar of voices, crying, 'Let him die the death!'"

Draw attention to characteristics of the above passage from which you would conclude that it is a poetical, and not a prose, extract. Rewrite it, so as to show its division into lines.

167. Rewrite the following sentences, changing the common nouns into corresponding abstract ones :—

- (a) The poor are always with us.
- (b) The coward is despised.
- (c) The young are seldom patient.
- (d) The rich man cannot buy a friend.
- (e) The victor is sometimes really the loser.

168. Explain fully the following italicised expressions :—the *golden age* of literature, science, etc.; he is an *avatar* of selfishness; an *automatic* action; it is no use to *beat about the bush*; you are *begging the question*; it is a *vicious circle*; this is as *broad as it is long*; his threat was only a *brutum fulmen*; let us *bury the hatchet*; you must not *burn the candle at both ends*; the *game is not worth the candle*; this composition *smells of the lamp*; I am afraid I have *let the cat out of the bag*; he is only a *carpet knight*; we met with a *chapter of accidents*; it was all done by *backstairs influence*.

169. Expand the following metaphors into similes :—

- (a) To enter Parliament is the North Pole of his ambition.
- (b) His charitable bequests will keep his memory green.
- (c) Ulster is the spoiled child of the Unionist system.
- (d) Among the workers in our social system there are plenty of round pegs in square holes.
- (e) With this new support Grey felt himself able to act ; the lame man had thrown aside his crutches

170. Point out and correct the ambiguity in the following sentences :—

- (a) John loves his sister more than Charles.
- (b) We were strangers, and they took us in.
- (c) To die for their country is the last thing they desire to do.
- (d) Sir Sidney Lee is one of the protagonists in the crusade against the Elizabethan sonnet as the sincere expression of personal emotion.
- (e) An ambassador is a man sent to lie abroad for the good of his country.
- (f) I regret to hear that you narrowly escaped being run over yesterday
- (g) He handed over a purse, a watch, and a diamond pin. They were all his property.
- (h) He left his country for his country's good.
- (i) The inquest yesterday failed entirely to clear up the mystery of the death of John Smith.
- (j) He has a certain income from journalism.
- (k) He would not receive my application, as I had expected.
- (l) I am sure that you at any rate are a good rider.

171. Explain the allusions in the following sentences :—

- (a) Schliemann devoted his life to proving that there were indeed great men before Agamemnon.
- (b) I believe that poetry, with whatever fluctuations, will continue ; and that Pegasus, with perhaps some strange gambollings, will accompany us still.
- (c) Here we have the rudiments of art and its perfection : the outlines of a shadow and the picture of an Apelles.
- (d) They claimed the House of Commons as representative of the people, whether the old records had delivered this oracle or not.
- (e) Books are as lively as those fabulous dragons' teeth ; and being sown up and down, may chance to spring up armed men.

172. Punctuate the following sentences :—

- (a) It is probable that some of the best it is certain that some of the worst men opposed these movements.
- (b) Mrs. W—— supports the innovation though she invites suffragists absurdly enough in return for her support to abandon their claim to the Imperial vote.
- (c) Everything was lost with the boat their guns their provisions their diaries and their instruments.
- (d) He rose sat down and then rose again but all to no purpose no one would listen.
- (e) To go or not to go to accept or not to accept is what we have to decide.
- (f) To theorise is easy to act difficult that is my opinion.
- (g) The man wore a long threadbare coat and led by the only hand that was left him a dear little girl.

173. Rewrite the two following passages in plain English :—

- (a) The inspiration of the exposure of Governor Sulzer is obviously political, but then there seems to be a general feeling that the Governor has something to explain, and inasmuch as New York City is preparing to elect another Mayor, heated political animosities are likely to harmonise with the existing meteorological conditions.
- (b) Therefore any means, which can be adopted consistently with the rules of justice, to know who these three persons are, I shall certainly think it my duty, again protesting against its being considered as any censure upon them, so far to concur with my learned friends in what they have been stating, as to relieve the prisoner from the necessity of challenging those persons by challenging them myself.

174. Substitute simpler expressions for the italicised words in the following sentences :—

- (a) Their reluctance to use force has *materialised* in this concession.
- (b) We encounter some *individual* who utters words that make us think for ever.
- (c) You must exercise your own *discrimination* in the matter.
- (d) He translated every word with *meticulous* accuracy.
- (e) The house is *contiguous* to the railway station and the post office.
- (f) I hope you will be happy in your new *environment*.
- (g) Walking is a very *salubrious* exercise.

175. Explain the following metaphorical expressions, and introduce them into sentences :—To take leave of one's senses, to lose one's head, to be on tenter-hooks, to see how the land lies, a white lie, to wear one's heart upon one's sleeve, to make a clean breast of a thing, to blow hot and cold, to make two bites of a cherry, to carry coals to Newcastle, to bear away the bell, to catch at a straw, diamond cut diamond, to know where the shoe pinches, to lay their heads together, to make a cat's paw of one.

176. Explain the following allusive expressions :—The Gordian knot, the law of the Medes and Persians, to cross the Rubicon, the cup of Circe, a sop to Cerberus, Argus-eyed, the real Simon Pure, a Barmecide's feast, a Grub Street writer, a cave of Adullam, a Machiavellian policy.

177. Explain clearly the difference between adjectives and adverbs. Illustrate your answer by writing down two short sentences in each of which the word *best* is introduced ; in the first as an adverb, and in the second as an adjective.

178. Rewrite the following sentences, using the passive voice :—

- (a) She reproved us for being late.
- (b) Britannia rules the waves.
- (c) The medicine cured him of his complaint.
- (d) He asked me my name and address.
- (e) My landlord has given me notice to leave.

179. Give five instances of common faults of construction made by careless writers, and explain the error made in each.

180. Turn the following *loose* sentences into *periodic* ones :—

- (a) The whole army now advanced, being full of courage and enthusiasm, and eager to pursue the retreating foe.
- (b) What forwarded his purpose seemed good, and what retarded it bad to his somewhat limited intelligence.
- (c) Parnell's career illustrated, if ever a man's did, the difference between talent and genius.
- (d) His temperament is insensitive and even brutal, being undisciplined and untaught by experience.
- (e) Parents send their children to school to get them out of the way, and the schoolmaster is blamed if they go wrong.

181. Expand the italicised portions of the following sentences into clauses :—

- (a) I greatly desire *your success*.
- (b) It is wise to be *cautious*.
- (c) Always follow *your leader*.
- (d) *Good children* are generally happy.
- (e) *Truthfulness* makes people trusted.

182. Add to each of the following words the prefix that reverses its meaning :—*adorned, capable, contented, legal, possible, expedient, manly*. Point out the suffix in each of the following words, and show its effect by giving the meaning of each :—*senseless, brotherhood, friendship, knavish, streamlet, lambkin, tiresome, hillock*.

183. Point out and correct the errors in the following sentences :—

- (a) This watch is superior and more expensive than that.
- (b) In one day he was appointed and dismissed from his post.
- (c) This pen is no better and not even as good as yours.
- (d) I accepted both his excuse and his request.
- (e) Many were delighted and everyone contented.
- (f) All the patients have been admitted and received attention.
- (g) He is right, and so are you right.
- (h) The capital of our railways figures for £1,300,000,000.

184. Substitute simpler expressions for the italicised words in the following sentences :—

- (a) When will this course *eventuate* in that consent which alone can bring about contented unity ?
- (b) A sunset is a very beautiful *phenomenon*.
- (c) I cannot overlook your *impoliteness*.
- (d) These will do to *experimentalise* with.
- (e) This is a *veracious* chronicle of what happened.

185. Point out and illustrate by sentences the differences in meaning between the following synonyms :—

- (a) Remember, recollect ; (b) hear, listen ; (c) see, look ; (d) choose, select ; (e) save, rescue ; (f) hope, expect, anticipate.

186. Explain and illustrate by examples the correct uses of—

- (a) Only, alone ; (b) between, among ; (c) very, quite ; (d) during, throughout ; (e) each, every ; (f) by, with.

187. Explain the figurative language in the following :—

- (a) Mazzini's arrival was an exasperating addition to the dangers of the gamble on which Italy's existence was staked.
- (b) The Pope, having quarrelled with his bread and butter in the shape of Napoleon's protection, was easily persuaded to enlist this army of crusaders.
- (c) Surely, if ever there has been a case of cupboard love in history, it was the love of the Irish landlord for England.
- (d) Good-bye ; I will never darken your doors again.
- (e) The illustrations bury the theme, and the digressions are marshes in which the thin stream of the central thought loses itself.
- (f) Compared with these authors, Michael Field is a bird of another feather.
- (g) He is fighting with a rope round his neck.
- (h) Such eccentricities may be left to those who have won their spurs in authorship.

188. Substitute single words (with *is* or *are*, where necessary) for the italicised groups of words in the following sentences :—

- (a) These impressions *can never be effaced*.
- (b) His language *cannot be understood*.
- (c) She had a son *born after his father's death*.
- (d) This law *applies to past actions or events*.
- (e) Your statement is *capable of two interpretations*.
- (f) He is a man of *unusual habits*.
- (g) Your arguments are *outwardly convincing*.
- (h) On this subject he is *incapable of error*.
- (i) This writer is of *the same age as Chaucer*.
- (j) A judge should be *incapable of taking sides*.
- (k) From a child I have *been able to use both hands equally well*.
- (l) The council were *all of one mind*.
- (m) The authors referred to were *men who lived at the same time*.
- (n) He rose *step by step* to the highest position.
- (o) The general had an army of *old soldiers*.
- (p) We ought to practise *the habit of not relying on others*.

189. Define and illustrate in sentences the meaning of—*immunity, irascible, delinquency, perfunctory* ; and give two synonyms for each term.

190. Correct and explain the errors in the following sentences :—

- (a) On Sept. 29 he left Turin on his triumphal progress, that was yet a most perilous adventure, hoping that on his return he would not find his capital occupied by Austrians or French.
- (b) His intimacy in their affairs, like the confidence reposed on him by their statesmen, is quite unique.
- (c) In spite of repeated requests from the writer, the Insurance Committee has only been permitted to meet once since June.
- (d) Throughout Nature one may perceive the footprints of an unseen hand.
- (e) Be the expense great or small is of no consequence to so wealthy a man.
- (f) It is significant to add that, as soon as he saw me, he turned pale.
- (g) He was more led away by the impulse of the moment than by reason and judgment.
- (h) The Babylonians had temple-towers of seven stages, which marked their knowledge and reverence of the seven planets.

191. Give the simple Latin form, with meaning, from which the following words are derived :—*captive, conduct, confluent, translate, pendulum, sedentary, perspire, corpulent, judgment, apartment, specimen, postscript.*

192. State (1) the *old* and (2) the *modern* meaning of the following words :—*knave, fond, miscreant, frightful, silly, secure, annoy, knight.*

193. Derive—*gossip, detest, curfew, heathen, charnel, Bedlam, cherry, talents, dexterity.* Mention any other English words having a derivation similar to that of *cherry.*

194. Write down in full, and give the meanings of, the following abbreviations :—A.D., B.C., A.U.C., M.S., *i.e.*, *q.v.*, *viz.*, N.B., D.V., A.M., P.M., M.A., LL.D., D.C.L., B.D., K.C., *inst.*, *ult.*, *pro.*, *cwt.*, *lb.*, *L.s.d.*, *Svo.*, *e.g.*, *etc.*, *id.*, *ibid.*, Co., St., *Anon.*, *nem. con.*, R.I.P., R.S.V.P.

195. Define a *root* and a *stem*, and give an example of each. Make lists of six words, with their meanings, derived from :—(1) the Greek root *LOG*, *discourse* ; (2) the Latin root *POS*, *place.*

196. What is meant by the *degradation* of words ? Give the earlier meaning and the degraded meaning of the following :—*counterfeit, specious, insolent, conceit, animosity, uncouth.* Also give three instances of the *elevation* of words.

197. Give the derivation of *simple, rival, martyr, ambition, candidate, squirrel, pagan.* What word of English derivation has gained a similar meaning to that of *pagan* in an exactly similar way ?

198. What is a *hybrid* ? Why is it so called ? Give an example. Give the derivation of *demigod, somnambulist, heirloom.*

199. 'O argument blasphemous, false and proud !'—*Milton.*

Scan this line. What is the general rule for the accentuation of Romance words of more than one syllable in English ? Give instances.

Show where the accent falls in the following :—*pious, impious ; humane, inhuman ; potent, impotent ; secure, insecure ; clement, inclement ; migrate, immigrate.*

200. Remodel the following passage, so as to make the reference of the personal pronouns clear :—

The gentleman looked pregnant with thought, and, when the other pressed him, he put the matter in a very blunt way—his friend would like to have a certain sort of honor. 'What,' he asked, 'is the inducement ?' His visitor replied that he thought he would give a good deal of money. He asked 'What sort of figure ?' He indicated a figure, and he replied that he didn't know about that. After walking about the room a good deal he came back, tapped him on the shoulder, and said he thought he would go a bit better. He then said to him, 'That might be all right, but what about his political views ?' He did not seem to have thought about that. He said he didn't know much about that, but he thought it would be all right. With that he went away.

201. Distinguish between (with examples)—

- (a) Authentic, genuine ; (b) imagination, fancy ; (c) middle, centre ; (d) analogy, parallel ; (e) reciprocal, mutual ; (f) abbreviate, abridge ; (g) part, portion.

202. Point out and correct the ambiguity in the following sentences :—

- (a) In making the canal, enough material was removed to build sixty odd pyramids.
- (b) To-morrow at Jones's I shall buy some linen, if it is fine.
- (c) The scouts reported that the enemy had retired and returned to camp.
- (d) Their Excellencies are delighted with the climate, which agrees with Lady Chalmers, as well as with the scenery.
- (e) Who will be the next world's champion ?
- (f) The fair reader will accept this explanation.
- (g) The discovery of Mr. Lawrence is a very recent thing.
- (h) His removal will be a personal bereavement to a host who knew and loved him.

203. Improve the order of words in the following sentences :—

- (a) He refused to relieve the beggar with a frown on his face.
- (b) The man waited before saying a word till every one was silent.
- (c) Wanted, a coachman to drive a pair of horses of a religious turn of mind.
- (d) The ceremony concluded, tea was taken in the shady Fellows' garden.
- (e) He came to an in the circumstances justifiable decision.
- (f) I caught a trout the other day of three pounds weight.
- (g) The purport can be given of his speech in a few words.
- (h) The children saw that it was a fine morning to their delight.
- (i) He lost all his money at a for him most unfortunate time.

204. Point out and correct the errors in the following sentences :—

- (a) That man must be him you want to see.
- (b) Between you and I, I think he was wrong.
- (c) All those who he spoke to refused.
- (d) The burning of all these mills and warehouses are a heavy loss to the town.
- (e) The Ministry is divided on this question, which has only lately come before them.
- (f) Everyone must satisfy themselves as to the truth of this statement.
- (g) Let the reader decide the question. It is to them that we appeal.
- (h) He is a man whom I know is trustworthy.
- (i) He is a man who I know to be trustworthy.
- (j) The son holds a superior appointment than the father does.
- (k) All discussion of this subject is seldom profitable.
- (l) We remember him paying the highest tribute to his father's kindness.

205. Combine the following groups of statements into one sentence :—

- (a) This duty was performed.
My son and I went abroad.
We went to pursue our usual industry.
My wife employed herself in providing breakfast.
Breakfast was always ready at a certain time.
- (b) The Danish shores consist partly of ridges of sand.
More frequently they are diversified with cornfields, meadows, and slopes.
They are covered with villages and summer palaces.
These latter belong to the king and the nobility.
They denote the vicinity of a great capital.

- (c) There is no discrimination in Dr. Johnson's style.
 There is no selection in it.
 There is no variety in it.
 That is the reason why I object to it.

206. Explain the following metaphorical expressions, with illustrative sentences :—To fall on one's feet, the game is up, to drive a coach and six through a thing, to make both ends meet, a skeleton in the closet, to add a nail to one's coffin, to make one's blood run cold, to cut one's coat according to one's cloth, to ride the high horse, to make one's blood boil, to catch a Tartar, to take a thing in good part, to set the Thames on fire.

207. Parse the italicised words in the following sentences :—

- (a) There is not a point in the compass *but* blows a ship home in which he is an owner.
 (b) He is *dishonest*, as I have always thought he was.
 (c) You are my friend ; at least I have always thought so.
 (d) I am *none* the better for this medicine.

208. Correct the following sentences :—

- (a) My silence was pretended to imply consent.
 (b) The word *ascendant* is now only used as a noun.
 (c) You do not seem to see or not to understand the difficulty.
 (d) Upon his retiring from the office, he was substituted by one of the junior clerks.
 (e) In this matter they hoped that an agreement might be realised.
 (f) I'll be only too glad to do anything for you.
 (g) The Government have no power to prevent it going for the Royal assent.
 (h) This is the last time which this Bill will be calmly considered in this House.
 (i) Even children are not immune to the danger of snobbery.
 (j) Dr. M—— addressed the meeting with a view to his adaptation as Liberal candidate.
 (k) This event rebounds to the benefit of the other side.

209. Substitute the correct idiomatic expression for the italicised portions of the following sentences :—

- (a) After the accident the up-line was *obstructed* for two hours. The driver was killed *then and there*.
 (b) I don't know how it will turn out, for I am *acting without regard to the consequences*.
 (c) He is a *wholly irresponsible person*, appointed to give a legal aspect to the proceedings.
 (d) He lay *fully extended* on the ground.
 (e) The bereaved mother was *plunged* in tears.
 (f) This ship *takes* twenty feet of water to float in.
 (g) A miss is *the same thing* as a mile.
 (h) I intend to *take my own course* in this matter.
 (i) The vessel *developed* a leak, and was fast *filling with water*.
 (j) Socialism emerges from a "khaki" election the *second strongest* party in the country.

210. Rewrite the following faulty sentences in correct form :—

- (a) Between the junction of the two tributaries was a level piece of ground on which the force encamped.
- (b) The later years of his life were much diversified from the former ones.
- (c) It was while receiving a deputation that the bullet of the anarchist struck the President.
- (d) A novel is usually criticised by whether its plot and characters are true to life.
- (e) One thing that makes Arnold's poetry so picturesque is because he always chooses his epithets with such judgment.
- (f) I was rather impressed by the matter of the orator than by his manner.
- (g) The soldiers were too exhausted to take the proper care they ought of their horses.
- (h) I cannot help but think that the general did not fight so much by choice as by compulsion.
- (i) "Amen," said Yeo, and many an honest voice joined in that honest compact, and kept it too like men.
- (j) Their Majesties left the Council accompanied by an escort of Life Guards in an open carriage.
- (k) The king was very concerned at the accident.
- (l) The size of your house is much different to mine.
- (m) It shows that they look at this army as little better than a rabble.

211. In what way has *accent* affected—(a) the spelling, (b) the meaning, of English words? Give instances to illustrate your answer.

212. After accepting a post, you are offered another that is more profitable. Write a letter of about 20 lines explaining the state of affairs to those who made the appointment, and asking to be released from the engagement.

213. Explain the meaning (with illustrative sentences) and give the derivation of the following words :—*quixotic*, *meander*, *ruminate*, *elixir*, *tantalise*, *laconic*, *stentorian*, *depreciate*, *potential*, *epicure*, *mesmerise*.

214. Name the Latin prefixes, with their meaning, that are contained in the words—*afraid*, *strange*, *enemy*, *pilgrim*, *sovereign*, *outrage*, *perish*, *sedition*, *suspect*, *enormous*, *malignant*.

215. Show, with examples, the difference between—(1) *cognate* (native) and *naturalised* words; (2) *simple* and *compound* words; (3) *simple* and *derivative* words.

216. Give the derivation of the following words and illustrate their meaning by short sentences :—*absolve*, *biped*, *depose*, *concurrence*, *cycle*, *gladiator*, *latent*, *sequence*, *resurrection*, *phonography*, *renegade*, *technical*, *obsolete*, *sterling*, *inadvertent*.

217. Give six cognate sets of words allied to each other as *root words*, *primary derivatives*, *secondary derivatives*, and *compound words*, e.g. :—

ROOT.	PRIM. DER.	SEC. DER.	COMP.
Glass	glaze	glazier	glass-house
Strong	strength	strengthen	stronghold

218. Define the following figures, giving an example of each :—*Hyperbole*, *Metonymy*, *Apotrophe*, *Antithesis*, *Climax*.

219. Write down ten words, with their meanings, derived from the Latin root *reg-o*, *rect-um* (rule).

220. 'There they (i.e. wild beasts) are free,
And howl and roar as likes them.'—*Cowper*.

Explain clearly the construction of the clause in italics; also of the expressions, *methinks*, *meseems*, *melists*, *please God*.

221. Explain the following figurative expressions (italicised), and give the allusions:—His triumph was but a *Pyrrhic victory*; the proposed concession is a *sop to Cerberus*; you are right according to *Cocker*; his *Elysium* consists in being in office; I intend to pursue *Fabian tactics*; they do not like to relinquish the *fleshpots of Egypt*; he has a *Gargantuan* appetite; you are a *Job's comforter*; Peshawar is the *Ultima Thule* of British India; they are victims to the *Juggernaut car* of modern progress.

222. Illustrate by sentences the various uses of the words *fair*, *fast*, *head*, *form*.

223. Illustrate in sentences the meaning of the following words:—*virulent*, *exigency*, *temporise*, *trenchant*, *characteristic*.

224. Correct the errors in the following sentences, giving the reasons for your corrections:—

- (a) Shortly, if we have luck, we will beat a team which is only good in one respect.
- (b) The three things which I mostly craved to partake were caviare, galantine of chicken, and ice-cream—the latter particularly.
- (c) Mr. Jones has presented each of the cottagers with 10 cwt. of coal. The gifts are keenly reciprocated.
- (d) There is no reason to think that they would not have opposed a serious resistance against Medici's scanty volunteers.
- (e) The sack was weighted by two bars of iron sufficiently heavy to prevent it rising to the surface of the water.
- (f) This scarcely justifies the astronomer saying the moon was never a part of the earth.
- (g) It is arranged that you will take the first train to-morrow.
- (h) She walked along, with a policeman on one side and I on the other.

225. Explain the following allusive expressions, giving illustrative sentences:—*Egyptian darkness*; to be between *Scylla and Charybdis*; votaries of *Terpsichore*; a quixotic act; to write *Johnsonese*; to pile *Pelion on Ossa*; a *Triton* among the minnows.

226. Give an example of the use of the following constructions:—

- (a) A collective noun with a plural verb.
- (b) A transitive verb with a double object.
- (c) A subjunctive in a principal sentence.
- (d) The infinitive dependent on an adjective.
- (e) The nominative absolute used with a present participle.
- (f) A gerund governing an object.
- (g) An adverb modifying a preposition.

227. 'He said that he had dragged them out of the marsh in sight of the enemy and so near to them that their fires lighted his labours and the sound of their drums mingled with that of his voice.'

Write down the actual words that he used.

228. Rewrite in blank verse the following passage, and punctuate it :—

And night came down over the solemn waste and the two gazing hosts and that sole pair and darkened all and a cold fog with night crept from the Oxus soon a hum arose as of a great assembly loosed and fires began to twinkle through the fog for now both armies moved to camp and took their meal the Persians took it on the open sands southward the Tartars by the river marge and Rustum and his son were left alone.

229. Correct and explain the errors in the following sentences :—

- (a) The obstacle in the use of radium is its cost. A milligram is only purchasable for £20.
- (b) He took ill and died, but I have nothing to reproach myself for.
- (c) He robbed the wages of the labourer to spend on his pleasures.
- (d) The four Faculties are those of Divinity, Law, Medicine, and Philosophy. This latter is comprised of Arts as well as Sciences.
- (e) The question as to how it is done remains unsolved.
- (f) The man was fined five shillings for hardly beating his donkey.
- (g) This procedure entails heavy costs to suitors.
- (h) There never was a time when Mexico stands more in need of some kindly person to tell her what to do.
- (i) This matter must be considered in every point of view.
- (j) You hold quite a different opinion on this subject than most people.

230. Construct sentences containing the following phrases, so as to show clearly their meaning and use :—(a) To exonerate from blame ; (b) a baseless assumption ; (c) the stress of poverty ; (d) maturity of mind ; (e) the principle of toleration ; (f) systematic observation of details ; (g) to sully an unstained reputation.

231. "Grammar in English is now determined by the *relations* of words rather than by their *forms*." Explain this statement, and show its truth in the case of—*that, but, enough*.

232. Write down three sentences showing the use of the word *since* as—(a) an adverb, (b) a preposition, (c) a conjunction.

233. Select ten of the following words, and write ten sentences, each containing one of the words, used in such a way as to show clearly its meaning :—*chronic, censorious, reticent, transpire, implicit, retrograde, contravene, ineligible, imply, analogy, dilemma, fallacy, infer, utilitarian, phenomena, adequate, defection, indict, competent, momentary*.

234. Punctuate the following passage, inserting capitals and quotation marks :—

Are you ready sir cried targe that I am come on sir said buchanan and the conflict began both the combatants understood the weapon they fought with and each parried his adversary's blows with such dexterity that no blood was shed for some time at length targe making a feint at buchanan's head gave him suddenly a severe wound in the thigh I hope you are now sensible of your error said targe dropping his point I am of the same opinion I was cried buchanan so keep your guard.

235. Explain fully the following italicised expressions :—this is a piece of *special pleading* ; we will leave them to *stew in their own gravy* (or *juice*) ; I cannot *give chapter and verse* for it ; he *showed the cloven foot* ; this is a *cock and bull story* ; the man shed *crocodile's tears* ; I did not wish to be an *eaves-dropper* ; we say that *exceptions prove the rule* ; this word lacks the

hall mark of the best writers ; he wants to feather his own nest ; this is an instance of *log-rolling* ; I turned the tables on him ; his aim in politics is the loaves and fishes ; to condemn these fallacies is to flog a dead horse.

236. Write sentences containing the following adjectives, used both literally and metaphorically :—*dull, keen, hard, narrow, high, cold, hollow, black, blind, flat, hot, soft, broad.*

237. What metaphors are implied in the following words :—*disastrous, sanguine, phlegmatic, dilapidated* ?

238. Trace the transition in meaning from the radical signification of the following words :—*fast, post, person, straight, blank, main, nice, simple, enormous, preposterous.*

239. Expand the following metaphors into similes :—

- (a) Nearer to the beach the sea rippled onward in waves of sparkling silver.
- (b) The author, in this essay, has thrown this distinction overboard.
- (c) Garibaldi left a haven of rest to face again a sea of hardship and danger.
- (d) The priest pursued his office among the wounded, in the ebb and flow of the bayonet charges.

240. Point out and correct the errors in the following sentences :—

- (a) The failure to provide any sort of "second opinion" than that of the panel doctor is a serious defect.
- (b) Peru embodies one of the oldest civilisations that is to be found in the world.
- (c) Neither of these two opinions are correct.
- (d) Each of the tribes has a chief, and must keep themselves ready to fight his battles.
- (e) One or other of the speakers are wrong.
- (f) Every warrior had a long, heavy, feathered spear, and which was barbed at the point.
- (g) The fight was maintained by the infantry, but more effectively by the artillery than they.
- (h) I consider these kind of remarks offensive.
- (i) It is not right that such as him should object.
- (j) This is a method that never has and never will succeed.
- (k) Below us lay a village, which after we had looked at through our glasses, was lost in a mist.

241. A committee appointed to start a School Magazine issues a circular setting forth the aim of the Magazine and the topics with which it will deal, and inviting contributions to it. Draw up such a circular in about twenty lines.

242. Discuss (with examples) the meaning of the words in the following group of synonyms :—*upright, honest, honourable, equitable, impartial, scrupulous, incorruptible.*

243. Construct five sentences, each containing one of the following adjectives :—*inimitable, nonchalant, palpable, refractory, sapient, stringent, superficial.*

244. Explain and illustrate :—*irony, satire, epigram, pathos, bathos.*

245. Correct the following sentences, and give reasons for the changes that you make :—

- (a) Before that thing happens blood would flow, and once blood had flown, that thing would never happen.
- (b) The woman has little time for work ; she cannot do much but attend upon her sick husband.
- (c) They were feasted in recognition of the great expediency shown in the work of refronting Buckingham Palace.
- (d) It is believed that the general will be offered the alternative of resigning from the direction of affairs.
- (e) I feel that, if I speak of the future, I will have more willing hearers than I had some two decades ago.
- (f) I am writing on behalf of Miss Brown, whom I understand once taught your daughter.
- (g) We are told that Socrates only went to the theatre when Euripides was on.
- (h) I shall not spoil the story for readers by telling the plot. (What is the literal meaning of this sentence ?)

246. Explain (with examples) the following metaphorical expressions :—To break the ice, to turn one adrift, the die is cast, to temper the wind to the shorn lamb, to see which way the wind blows, to fan the flames, to give reins to the imagination, to give vent to one's feelings, much cry and little wool, the last straw, to plough the sands, to play second fiddle, a new lease of life, the cap fits, to turn the scale, to put one's nose out of joint.

247. Point out and modernise the archaisms in the following sentences :—

- (a) His heart burned to relieve the man, but he seemed ashamed to discover his weakness to me.
- (b) Here take this coat ; I don't want it ; I had as lief be without it.
- (c) Divers persons of my acquaintance were present.
- (d) I cannot away with his foolish pride.
- (e) A notable miracle has been performed, and we cannot gainsay it.

248. Explain and correct the errors of construction in the following sentences :—

- (a) I hear that the mayor has or is soon to arrive.
- (b) The climate of this country is as good as England.
- (c) What have you done with the money that was entrusted and accepted by you ?
- (d) Land nowadays is not so plentiful as formerly.
- (e) I have learnt as long or even longer lessons in an hour than these which you have taken a day to learn.
- (f) This proposal will cause an agitation as loud and vigorous, if not more so, as the previous agitation.
- (g) I never have nor am expected to accept all applications.
- (h) He is as happy to-day as when he first married.
- (i) Strawberries this year are finer than last year.
- (j) Please let me know as to whether you can do this.

249. Explain the following :—*alliteration, ballad, soliloquy, figure of speech, parody*. Give an example of each. Explain *synecdoche*, with examples.

250. What are *abstract* nouns ? Give five instances of such nouns, formed from adjectives, from nouns, and from verbs.

251. Give the past tense and the past participle of—*flee, sting, slay, give, break, draw*.

252. Write down—(a) the nouns that are formed from the following adjectives :—*high, grand, broad, immense, white, civil* ; (b) the adjectives that are formed from the following nouns :—*fate, beauty, space, queen*.

253. Put in your own words the following :—

Days, months, and years, and generations passed,
And centuries held their course, before, far off
Within a hermitage near Viseu's walls
A humble tomb was found, which bore inscribed
In ancient characters King Roderick's name.

254. Correct the errors in the following sentences, and give the reasons for your corrections :—

- (a) The language of Scott and Burns is not a heritage to lightly be dropped, though too little is being done to avert it.
- (b) To any persons who are interested I would like to recommend a perusal of this article.
- (c) The Hausas are devout soldiery, and wrestle with the Koran in four-ply folds of Kano cottons.
- (d) The whole party were nearly poisoned, and were only brought through by the skill of the French doctor.
- (e) Fitter organisms thrive and propagated their kind by out-competing less fit ones.
- (f) We will now only make three general remarks, of which the latter is the most important, before proceeding to details.
- (g) Ireland's treatment must not be different and exceptional from that of other parts of the United Kingdom.

255. What is meant by *metre* ? Give an example. Quote from memory passages exemplifying four different metres.

256. Write out correctly with the proper punctuation :—

Glad to see you out ma'am and looking so well here's mrs. smith as lives next door been telling us how you had been laying ill in bed this three weeks.

257. Mention five instances in which there are separate names for male and female of the same species of animal, giving in each case the name by which the species is usually known.

258. Explain the following grammatical terms, giving an example of each :—*dependent sentence, infinitive, double negative, prefix*.

259. The auxiliary verbs *shall, will*, have a different meaning according as they are used in the first, second, or third person. Write short sentences to illustrate this.

260. Point out and correct the ambiguity in the following sentences :

- (a) The Government is willing to hand over any of its Schools to bodies of Native gentlemen who will undertake to manage them satisfactorily.
- (b) I was disappointed in the attendance at the meeting ; but twenty persons were present.
- (c) We have received a letter from Sir C. Brown supporting the proposed presentation of his portrait to the retiring Professor of International Law.

- (d) A well-known writer, desiring to refer in a recent letter to the present Lord Chancellor, asked his readers to believe that he had forgotten his name.
- (e) Twenty-five years' reputation goes with every tire sold by our firm.
- (f) Jones had failed so often to make a goal that Brown tried to shoot himself.
- (g) The food is quite exceptional ; I have been hungry all the time.

261. Comment on the following :—

- (a) Let you and I say a few words.
- (b) It occurs in violence to police regulations.
- (c) She has no sort of aversion either for cats or dogs.
- (d) I once heard a Spaniard shake his head over the then Queen of Spain.
- (e) A very unique poem.
- (f) Somehow people of the middle class, like you and I, feel constrained in society.
- (g) The rising was soon crushed down by the troops.
- (h) Our one aim must be the aversion of civil war.

262. Explain, giving an example of each :—*demonstrative adjective, adjectival clause, sequence of tenses, interrogative pronoun, verbal noun.*

263. What do you understand by *rhyme* ? To what forms of verse is it most suitable ? Give illustrations.

264. Draw up an analysis of the following :—

Dreams such as thine pass now
Like evening clouds before me : if I think
How beautiful they seem, 'tis but to feel
How soon they fade, how fast the night shuts in.

265. Rewrite in your own words, so as to show clearly the connexion of thought :—

What makes a hero ? An heroic mind
Expressed in action, in endurance, proved :
..... 'tis to bear unmoved
Not toil, not risk, not rage of sea or wind,
Not the brute fury of barbarians blind,
But worse—ingratitude and poisonous darts,
Launched by the country he had served and loved :
This with a free, unclouded spirit pure,
This in the strength of silence to endure,
A dignity to noble deeds imparts
Beyond the gauds and trappings of renown.

266. The tendency of language is to lose its inflexions. Give reasons for this, and compare English with any other language as regards the use of inflexion.

267. Write short notes on—*uttermost, queen, nice, nought, jovial, kickshaw.*

268. Explain the following terms :—*paragraph, split infinitive, colloquialism, personification, innuendo.*

269. Point out and correct the ambiguity in the following sentences :—

- (a) In Mr. James we have a critic who merits a good deal more than the scorn bestowed upon critics in general.
- (b) We would point to the very real gain when order is brought into confusion.
- (c) A dog bit me in the arm or I should have written before. The man that owns the sawmills' dog bit me in the road.
- (d) The magistrate partially adjudicated on the case, and adjourned the court for lunch.
- (e) There are many more powerful arguments that I could advance in favour of this proposal.
- (f) I have no objection to Mr. Jones arriving here to-morrow night.
- (g) The best cure for indigestion is not to abstain from food.
- (h) I did not go because I was sent for.
- (i) My silence was pretended to imply consent.
- (j) I think £20 will be enough for the present.

270. Explain the following sentences :—

- (a) The weaker party must go to the wall.
His property has gone to rack.
- (b) I tried to keep him in countenance.
Why do you try to keep me in the dark?
I have always kept him at arm's length.
They just manage to keep their heads above water.
They find it hard to keep the wolf from the door.
I warn you to keep your distance.
He can scarcely keep body and soul together.
- (c) You are making a cat's paw of me.
You had better make a clean breast of it.
I cannot make both ends meet.
- (d) He is always picking holes in people's coats.
I have a bone to pick with you.
- (e) I have put a spoke in his wheel.
I put you on your good behaviour.
You have put the cart before the horse.

271. Point out and correct the errors in the following sentences :—

- (a) Do not imagine, if you pass your Bill, that I would not have bitter feelings.
- (b) Outdoor games are not only good for the body but also for the mind.
- (c) Loiterers on the Company's premises or annoying passengers will be prosecuted.
- (d) I use gas by preference to the electric light.
- (e) He has written a novel which is sure to attract attention for its unusual subject.
- (f) To you, a prince of teachers, who was my boyhood's guide and pattern, I dedicate this book.
- (g) They have a hatred for mulattoes, whom they say are devils.
- (h) This hardly won liberty was not to be lightly abandoned.
- (i) In that case I would have had no difficulty in reaching the summit of my desires.
- (j) If any of your readers care to visit Letchworth I will be delighted to act as guide.

272. Distinguish between a *phrase* and a *sentence*. Write down simple sentences containing—(a) a Noun phrase; (b) an Adjective phrase; (c) an Adverb phrase. Turn each of the phrases into sentences.

273. Give in simple English prose the substance of the following passage, and assign to it a suitable title :—

'Tis pleasant, by the cheerful hearth, to hear
Of tempests and the dangers of the deep,
And pause at times, and feel that we are safe;
Then listen to the perilous tale again,
And with an eager and suspended soul
Woo terror to delight us. But to hear
The roaring of the raging elements,
To know all human skill, all human strength
Avail not; to look round and only see
The mountain wave incumbent with its weight
Of bursting waters o'er the reeling bark,
O God, this is indeed a dreadful thing!
And he who hath endured the horror once
Of such an hour, doth never hear the storm
Howl round his house, but he remembers it,
And thinks upon the suffering mariner.

274. Point out and correct the incongruities or the incoherence in the following sentences :—

- (a) I have purchased a copy of your book and am at present wading through its very interesting pages.
- (b) I called at his house yesterday and have given him a lesson.
- (c) It invariably happens that gossips are mostly untrustworthy.
- (d) Procrastination is putting off doing a thing to-day, instead of doing it to-morrow.
- (e) You will be judged by whether you did or did not do what you are imputed to have done.
- (f) While sitting in the theatre, the bullet of an assassin killed President Lincoln.

275. Parse fully the italicised words in the following passage :—

He *sought* them in a cave *upon* the heath, *where* they, who knew by fore-sight of his *coming*, were engaged in *preparing* their dreadful charms by *which* they conjured up infernal spirits to reveal to them futurity.

What is the difference in meaning between *con'jure* and *conjure*?

276. Analyse the following in tabular form :—

With restless pace and haggard face
To his last field he came;
Men said he saw strange visions
Which none beside might see.

277. Point out and try to correct the mixed metaphor in the following sentences :—

- (a) The honourable gentleman has flung aside the mask and shown the cloven foot.
- (b) Ideas, rejected peremptorily at the time, often rankle and bear fruit by and by.
- (c) You have dealt a mortal wound to the keystone upon which the whole arch of morality reposes.

- (d) Though often disappointed, he buoyed himself up on the anchor of hope.
- (e) The hand that rocked the cradle has breathed its last.
- (f) Social reform should be divorced from the crude virus of class hatred which supplies the demagogue's driving power.

278. Bring out clearly the meaning of six of the following words by framing six sentences containing them :—*cynicism, decimate, collusion, sententious, condone, obloquy, paradox, pedantic, reprehate, expediency, opportunist, initiative, indiscriminate, incongruous, collaboration, epitome, mannerism, reciprocity, iconoclast, proclivity.*

279. Point out and correct the ambiguity in the following sentences :—

- (a) I do not intend to leave you because you have become rich.
- (b) His style is excellent. But a year ago we learned that he kept himself ignorant of other tongues, lest they should taint the purity of his native idiom.
- (c) It is safer to leave such definitions to scholars, for they may be expected to know what they mean.
- (d) Until after 1860 there were no purely agrarian troubles, and the social question was scarcely posed.
- (e) Phonetic writing has such a strange appearance that it deters the teacher approaching it.
- (f) The destruction of these birds is entirely in the interest of feminine fashion.

280. Explain the following sentences :—

- (a) I once caught him tripping.
You will not catch me tripping again.
- (b) I took him by surprise.
You will have to take the bull by the horns.
I will take the initiative in this matter.
- (c) He is drawing the long bow in saying this.
I made him draw in his horns.
- (d) I got wind of the affair.
You will get into hot water about that business.
- (e) The fellow gave me the slip.
This fact gives some colour to his statement.
I gave him the cold shoulder.

281. Correct any errors in the following sentences, and give the reasons for your corrections :—

- (a) This prize is firstly, for general knowledge; secondly, for good behaviour.
- (b) The book contains biographies of the 94 Primates from St. Augustine to the present Archbishop, the latter being given a greater amount of space than any of his predecessors.
- (c) Logic are the sinews of eloquence.
- (d) The excitement ran highly at the news.
- (e) I never had indigestion in my life until I wanted for good, decent, well-cooked food.
- (f) The resignation of Sir John Fuller from the Governorship of Victoria had been expected for some time.

- (g) An army which could only issue in dribblets from the end of a long tunnel would soon find itself disseminated.
- (h) Shakspeare created characters which appeal for us from a different standpoint to that of their creator.

282. Explain the following figurative expressions (*italicised*), and say what they refer to :—

- (a) He made politics his *Aladdin's lamp*.
- (b) This book of yours is a kind of *Penelope's web*.
- (c) His speeches are full of *Attic salt*.
- (d) They must cleanse the *Augean stables* of their prison management.
- (e) You seem to have found *Fortunatus's purse*.
- (f) The negroes in the Southern States are a sort of *Frankenstein's monster*.
- (g) In London Society they were like *babes in the wood*.
- (i) I do not like this critic's *Procrustean* methods.
- (i) Beware of *breaking Priscian's head*.
- (j) Borodino was but a *Cadmean victory* for Napoleon.
- (k) These words were her *Parthian shot*.

283. Point out and correct any errors in construction or order of words in the following sentences :—

- (a) I was sorry when the on the whole delightful visit to Cromer came to an end.
- (b) We could not stay any longer. It was not the lecture that was too long, but the room that was too hot.
- (c) He delighted in mathematics, and especially to work out problems.
- (d) The general refused neither to surrender or to accept any conditions.
- (e) This word may be both an adjective as well as an adverb.
- (f) His behaviour was not that of a master, but rather as a friend and companion.
- (g) The strike caused both prices to rise besides a serious loss of capital.
- (h) It is the intention of various colonies to, at an early date, ask the English market for further loans.

284. Correct and explain the errors of tense in the following sentences :—

- (a) He had learned French while he was in Paris with his father.
- (b) I hoped that my son should have won the prize.
- (c) They returned for the parcel, supposing it to have been at the inn.
- (d) It was then that the Duke, advancing to the front, orders a general attack.
- (e) In that case it would have been my duty to have refused his offer.
- (f) No farmer would grow corn unless he expects to find a market for it.
- (g) Presently Garibaldi arrives and is enthusiastically welcomed by the peasants, who saw with special delight that he was wearing the conical hat of Calabria.
- (h) The general was willing to have risked a battle, but was dissuaded by his officers.
- (i) Napoleon has shown the French peasant how to fight and how to conquer.

285. Correct the following sentences, and give reasons for the changes that you make :—

- (a) Clarendon might have been, if he chose, at various times Governor-General of Canada, Viceroy of India, and Prime Minister of England.

(b) Respectable Sir,

I beg to acknowledge receipt of your letter.

Yours respectfully,

J. Smith.

- (c) I have undeniable authority for saying that this report is true.
 (d) The government made a great mistake by putting me in prison, but they have made a bigger mistake by releasing me.
 (e) I hope the day is far distant when politicians will be guided less by the needs of their party than by the good of the nation, or that the electors will prefer to have their opinions ready made than to judge for themselves.

286. Explain the meaning of the following phrases, and write a sentence, in each case, containing the phrase appropriately used :—*to bell the cat—to invest in consols—to live from hand to mouth—to manufacture evidence—to mix metaphors—to live in a fool's paradise—to mobilise one's forces—to nurse a grievance—to surrender at discretion.*

287. Write a short letter to a friend recommending a book that you have recently read, and asking advice as to a hobby to which you intend to devote your leisure time.

288. Parse each of the italicised words in—‘And ever upon the *topmost* roof *our* banner of England *blew*.’

289. Give two examples of—(a) personal pronouns, (b) interrogative pronouns, (c) relative pronouns.

290. Point out and correct the lapses in idiom in the following sentences :—

- (a) Strict justice should be measured but to rich and poor alike.
 (b) Excessive rain led the play to be discontinued.
 (c) The fortunes of the emperor were now in the ascendancy.
 (d) All his writings are innate with the joy of life.
 (e) The bandit was armed from his head to his foot.
 (f) I never buy used books ; I like them new.
 (g) Certain errors of fact in this history have not been excepted against by the reviewer.
 (h) His whole existence was wound up with the success of his son.
 (i) A small deviation from the exact truth is sometimes aggravating.
 (j) I unobservantly dropt the money into the wrong box.
 (k) I apologise for my unwilling rudeness.

291. Explain and correct the ambiguity in the following sentences :—

- (a) He is no more like my brother than he is Adam.
 (b) The King, changing into a four-horse carriage, drove through the cattle section.
 (c) The coal-porters demand roughly an increase of 1d. a ton.
 (d) He did not catch the remarks that were made everywhere about him.
 (e) I could not get one of the things I wanted.
 (f) Ask him how old Mrs. Jones is.
 (g) He desired nothing more than a competence.
 (h) The first brick of the structural work was laid on Tuesday, Jan. 6th, and is proceeding rapidly.
 (i) I am sorry you could not find it ; but you did not look well.

292. Comment upon and correct any errors in the following sentences :—

- (a) The policemen on duty should have protected more efficaciously the German travellers.
- (b) The Irish party, through their Kaders, has not only recognised the grievance, but has promised to remedy it.
- (c) The title chosen is "Men, Women, and Minxes," the latter word being justified by the title of one of the papers.
- (d) There is nothing to show whether the perpetrator was a socialist, a nihilist, or a madman. He may be any one of these, or neither.
- (e) The king came with a request that I should try what I could do. I replied that I would be pleased to do what I could.
- (f) He has prophesied that I will find solitude intolerable, and he is naturally desirous that his prophecy is fulfilled.
- (g) The worst weakness of mine labour is not the treatment of the whites but of the blacks.

293. Distinguish between (with examples)—

- (a) wit, humour ; (b) person, individual ; (c) conscious, aware ; (d) apparent, evident ; (e) unnatural, supernatural ; (f) event, circumstance ; (g) reverse, converse ; (h) appendage, appendix ; (i) perpendicular, vertical.

294. Name the Greek prefixes that are equivalent to the following Latin ones, and give words in which both are found :—*sub-*, *super-*, *ex-*, *ambi-*, *semi-*, *tri-*, *pro-*, *in-*, *ab-*.

295. Point out the difference of meaning between—

- (a) John's, Henry's, and Charles's property.
John, Henry, and Charles's property.
- (b) I have a black and white dog.
I have a black and a white dog.
- (c) Tell the secretary and treasurer to be present.
Tell the secretary and the treasurer to be present.
- (d) I admire her as much as he.
I admire her as much as him.
- (e) I should like to have the pleasure of meeting him.
I should like to have had the pleasure of meeting him.
- (f) He made a better gardener than farmer.
He made a better gardener than a farmer.

296. Expand the meaning of the participial phrases in the following sentences :—

- (a) Taken by surprise, he did not lose his presence of mind.
- (b) Taken by surprise, he gave up the contest.
- (c) Taken by surprise, he will not resist.
- (d) Taken by surprise, he was found to be sound asleep.

297. Point out and correct any errors in the following sentences :—

- (a) There would be more openings for younger men by the removal of their elders, who the younger men regard as monopolists.
- (b) Garibaldi and Mazzini both fulfilled their missions. It was only Cavour, whom an unkind fate cut off long before his nation had ceased to need him.
- (c) There never was a time when Europe stands more in need of good advisers.

- (d) These crimes were not so notorious, but certainly not less atrocious than those we are now considering.
- (e) After partaking of a light breakfast, Mr. B.'s aeroplane was seen to rise swiftly from the ground.
- (f) The son-in-law of Chatham, the protégé of Wilkes, the supporter of Wilberforce, the friend of Franklin—few of his contemporaries touched the life of his age at so many points.
- (g) I am sure you would not demean yourself by deceiving me in this matter.
- (h) All my spare time of late has been usurped by letter-writing.

298. Explain the following sentences :—

- (a) The man ran amuck through the streets
My book has run the gauntlet of criticism.
- (b) Remember you will be setting a precedent.
He set them together by the ears.
That noise sets my teeth on edge.
- (c) The sick man has turned the corner.
This politician has turned his coat.
Even a worm will turn.
- (d) I wash my hands of the affair.
He carried matters with a high hand.
- (e) He did not know whether he was standing on his head or his heels.
He dragged in that topic by the head and shoulders.

299. Explain the meaning of the figures and allusions in the following passages :—

- (a) The Haji repaid me for my docility by vaunting me everywhere as the very phoenix of physicians.
- (b) When Oliver Twist came into the court, it was the general impression that he had been taken redhanded in the burglary.
- (c) In all his conduct, a Grandisonian style of magnanimity, both in substance and manner, was visible.
- (d) At his marriage, the whole community wished the veteran joy on his entrance into the band of the Benedicks.
- (e) After prospering for a season, the financier was ruined in a maelstrom of speculation.
- (f) Lyric poetry is not easy to define. Perhaps, indeed, there is no watertight definition of it.

300. Write sentences exemplifying the use of each of the following words :—
dissemble, paramount, foible, retrospective, malingering, glamour.

301. Write a prose version of the following :—

SHAKESPEARE.

Others abide our question. Thou art free.
We ask and ask—Thou smilest and art still,
Out-topping knowledge. For the loftiest hill,
Who to the stars uncrowns his majesty,
Planting his stedfast footsteps in the sea,
Making the heaven of heavens his dwelling-place,
Spares but the cloudy border of his base
To the foiled searching of mortality ;

And thou, who didst the stars and sunbeams know,
 Self-schooled, self-scanned, self-honoured, self-secure,
 Didst tread on earth unguessed at.—Better so !
 All pains the immortal spirit must endure,
 All weakness which impairs, all griefs which bow,
 Find their sole speech in that victorious brow.

M. Arnold.

What kind of poem is the above ? What are the rules of construction for this kind of poem ? Is the above in exact accordance with these rules ?

302. Substitute idiomatic expressions for the italicised words in the following sentences :—

- (a) This boy *seems likely* to become head of his class.
- (b) The story *was soon divulged* and was repeated everywhere.
- (c) He *spends all his income*, and lays by nothing for a *time of adversity*.
- (d) The barrister *quickly disposed of* his opponent's arguments.
- (e) He went to America to *seek success and advancement*.
- (f) It is a mistake to study *impulsively and irregularly*.
- (g) He has a *capacity* for composition.

303. Turn the following passages into Indirect Speech :—

- (a) "It is better to wake her," Mrs. Lindsay said ; "she is having a troubled dream. Wake up, my child, here is a friend waiting to see you."
- (b) "Where is the boat I was in ?" she said. "I was dreaming that I was drowned. Oh, Mr. Gridley, is that you ? Did you pull me out of the water ?" (c) "Do you come to make enquiries ?" she asked. "I do," he replied. "A young friend of mine is missing. Can I see this young person ?" (d) "Wait a moment," she said ; and then, "Follow me softly, if you please, as she is asleep."

304. Correct the idiom by changing the italicised words in the following sentences :—

- (a) He had no sooner gone *when* his brother arrived.
- (b) To-day is quite fine, as compared *to* yesterday.
- (c) The general was powerless *for staying* the flight.
- (d) It is not so much the skill *for planning* that he is deficient *of*, *but* the energy *for carrying out* his plans.
- (e) The size of the office is out of all proportion *with* the number of the clerks.
- (f) I am connected *to* his family by marriage.
- (g) I told him that when he was ill *to apply* for leave.
- (h) I appreciate your interest *for* and sympathy *to* the scheme.
- (i) He advocated the *division* of Hungary from Austria.
- (j) All these arguments can be *reduced* under three heads.

305. Explain the difference between *headman* and *headsmen*. Parse *sick* and *poor* in 'Flowers for the sick room,' 'The provisions of the Poor Law'; and *dying* in—(a) The last, faint glimmer of the dying day ; (b) I shall remember that to my dying day.

306. Distinguish the present participles from the verbal nouns (or gerunds) in the following sentences :—

- (a) It is the egg's *being* in *boiling* water that matters most.
- (b) He saw us *going* and he objects to our *returning*.
- (c) He killed a *flying* bat with his *walking* stick.

- (d) There he stayed, *working* for a week without *resting*, and that is the secret of his *doing* so much that is *lasting*.
 (e) With a *running* noose he *fastened* the boat to the *landing* stage.

307. What is the usual position of the *adverb* in a sentence, with reference to the *adjective*, the *intransitive verb*, and the *transitive verb*? Give examples. What adverbs are derived from—*beside*, *ground*, *heaven*, *while*, *need*, *deed*?

308. Correct the following sentences :—

- (a) It was quite impossible for us to go further, *even* if we wished to do so.
 (b) This poor man was suffering much for a long time past.
 (c) If he had not died, he would grow up to be a murderer.
 (d) His life would have been forfeited, if he refused to submit.
 (e) I did not see him since yesterday.
 (f) I have not written you last night.
 (g) Shall you not take my word in this matter?

309. Insert *connectives* in the following passage, so as to unify it :—

These wars were called the *Crusades*. All who went to fight wore the cross upon their armour. Richard was in the Holy Land. He won great fame by his brave deeds. Many strange adventures happened to him. He did not know what fear was. He often fell into great dangers. He always escaped.

310. Explain the force of the prepositions in—(a) Shakspeare was *of* us, Milton was *for* us, Burns, Shelley were *with* us,—they watch from their graves!—*R. Browning*. (b) A man's a man *for* all that.—*Burns*. (c) England, *with* all thy faults, I love thee still.—*Cowper*. (d) Nothing will come of nothing.—*Shakspeare*.

311. State, with your reason, what part of speech each italicised word is in the following :—

- (a) John came first ; Charles came *after*. John came *after* me. Charles came *after* I had gone.
 (b) I knew that *before*. I knew that *before* you told me. I knew that *before* yesterday.
 (c) He has not been here *since* Friday. He has not been here *since* you went away. You went away, and he has not been here *since*.
 (d) As you are ill, you need not attend class. He is *as* old as I am. This is not the same pen *as* I gave you.

312. Comment upon the italicised words in the following sentences :—

- (a) They laughed, *did* those burghers, till their sides ached.
 (b) And many a holy text around she strews,
 That teach the rustic moralist to die.—*Gray*.
 (c) I have no house to dwell *in*.
 (d) The United States *is* in favour of arbitration.
 (e) He inquired whether malaria *is* contagious.

313. Correct the idiom by changing the italicised prepositions in the following sentences :—

- (a) I did not shoot at the tiger, *in* fear he should attack me.
 (b) He gave me a testimonial *of* my abilities.
 (c) At the mountain-top a grand picture was presented *before* our gaze.
 (d) I have much sympathy *for* your wishes *on* this matter.

- (e) Do not interfere *in* other people or *with* other people's affairs.
- (f) My future happiness is placed *in* your disposal.
- (g) His resistance *of* my wishes was useless.
- (h) I prevailed *with* him to make an apology.
- (i) French manners are characterised *with* politeness and elegance.
- (j) This is the point *on* which we were contending.
- (k) I congratulate you *for* your success.

314. Form abstract nouns from—*vain, please, priest, marry, free, holy, thief, redeem, infant, choose, grand, short, broad, merry, prudent, poet, owner, proceed, laugh, coward.*

315. Write a short essay on 'The duck,' making use of the following outline:—The duck an aquatic bird—has webbed feet—its awkward gait—its feathers are very close together—their natural oil—how the duck feeds—is both wild and domesticated.

316. Improve the following sentences by shortening them:—

- (a) Herod had killed James, and now proceeded to arrest Peter.
- (b) When this was done, he drove off in a coach drawn by four horses.
- (c) Since he was attacked by all parties, he took refuge in remaining silent.
- (d) This loss is one that cannot be repaired.
- (e) Swift was insane when he died, which was a sad end to a great career.
- (f) He returned home, and his father consented to his doing so.
- (g) Our policy in dealing with America in 1770 is of such a nature that it cannot be defended.

317. Express each of the following sentences in the simplest language possible:—

- (a) A sanguinary engagement ensued.
- (b) We made a pedestrian excursion.
- (c) The feathered songsters were making vocal music.
- (d) He responded in the affirmative.
- (e) I cannot dispense with muscular exertion.
- (f) He is suffering from a severe disorder.
- (g) Where did you purchase these articles?

318. Turn the following sentences into the Indirect Speech:—

- (a) John said to me, "I will go home with you."
- (b) John said, "This is what I told my brother."
- (c) "This world," he declared, "is full of sorrow. Would that I were dead!"
- (d) "How delighted I am," said he, "to meet my friends here by my own fireside!"
- (e) "What losses," cried he, "have I suffered? What anguish have I endured!"
- (f) "Shame upon you," said he to me, "for what you have done in this matter."
- (g) "Away!" he said to the man, "and do not trouble your family any more."
- (h) "Where are the police," said he; "is there no possibility of stopping him?"
- (i) He said to me, "Come early; we shall be waiting for you."

319. Insert *connectives* in the following passage, so as to unify it:—

I had an earnest desire to see the great men of the earth. We have our great men in America. I have mingled among them in my time with delight. There is nothing so beautiful to a small man as the presence of a great one. I was anxious to see the great men of Europe. I had read in the works of various philosophers that all animals, including men, degenerated in America. A great man of Europe, thought I, must be as superior to a great man of America as a peak of the Alps to a highland of the Hudson. I determined to visit this land of wonders.

320. Correct the errors in the following sentences:—

- (a) It is difficult to completely master this problem.
- (b) The author would not have written this book unless he thought it will be read.
- (c) Either of these three umbrellas will suit me.
- (d) I only received your letter this morning, or I would reply sooner.
- (e) A living author in his last book says that on his death-bed his latest words will be, "Truth before Art."
- (f) I will not go without you go too.
- (g) He refused to consider my argument, which showed that he had made up his mind.

321. Punctuate the following passage, putting capitals, quotation marks, etc., where necessary:—

godfrey brought the bluebird a sixteen foot open-boat up to the wharf made the inside and especially the seat in the stern spotlessly clean put up the sail and sat down to wait presently regulus appeared above him and swung himself down into the boat with a grin for he much preferred sailing with little missy to cutting tobacco he had a great burly form and a broad ebony face and he was the devoted slave of patricia and of patricia's maid darkeih moreover he enjoyed the distinction of being the first negro born in the colony his parents having been landed from the dutch privateer which in 1619 introduced the slave into virginia.

322. Arrange the words of the following sentences in their usual prose order:—

- (a) To confirm his words, out-flew millions of flaming swords.
- (b) The heavy night hung dark the hills and waters o'er.
- (c) Then shrieked the timid and stood still the brave.
- (d) Gone are all the barons bold.
- (e) From peak to peak the rattling crags among leaps the live thunder.
- (f) Oft did the harvest to their sickle yield.
- (g) Of old sat Freedom on the heights.
- (h) Into the valley of death rode the six hundred.
- (i) Flashed all their sabres bare.
- (j) Then burst his mighty heart.

323. Fill in the blanks in the following:—

- (a) But — one respect no other building — the world can be compared — the Pyramids, and that is — regard — the mass and weight — the materials used — their construction.
- (b) No one ever thought — taking a liberty — him. He set the humblest people — their ease — him; his courtesy was not put — like a Sunday suit, and laid — when the company went —. It was always the same, whether we were — ourselves or not.

- (c) He carried wounded men — his shoulders — half a mile — the battle-field, being — fire all the time. That so few died is greatly due — this young man, who bore them — danger.
- (d) The little delights — life are spoiled — him — his absorption — business.

324. Parse the italicised expressions in—(a) They watched a gale sweep o'er the billowy corn.—*Keble*. (b) What do then? Sit thee by the ingle.—*Keats*. (c) He crossed the strait, to find the heights crowded with soldiers. (d) I have known him take a ten mile walk. (e) I had like to have been drowned.

325. Rewrite the following sentence so as to make the meaning clear :—

This welcome change of feeling did not receive all the attention it deserved during the stress of the festival, but as an indication of the drift of affairs, of a tendency which, whatever happens in the immediate future, it is sure to grow broader and deeper, is not without its importance.

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-le; *-on*; *-oon*, *-one*, *-on*; *-or*,

-our, *-eur*; *-ule*, *-le*, *-el*, *-il*; *-y*,

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-en; *-ar*; *-ary*, *-arious*; *-ant*;

-ent; *-ate*, *-ete*, *-ite*, *-ute*, *-t*, *-se*;

-bile, *-ble*, *-i-ble*, *-a-ble*; *-esque*,

-ic, *-ique*; *-id*; *-ile*, *-il*, *-eel*, *-le*,

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